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# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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SWORD GUARD BY GENSHOSAI MASA HARU  
XVIII CENTURY  
IN THE HOWARD MANSFIELD COLLECTION

OCTOBER ISSUE IN TWO SECTIONS—SECTION I

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

OCTOBER, 1937  
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THE METROPOLITAN MUSEUM OF ART

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## CONTENTS

	PAGE
Front Cover Illustration: Sword Guard by Genshosai Masaharu, XVIII Century, in the Howard Mansfield Collection . . . . .	223
Rugs and Carpets: a Postponement . . . . .	224
A Gift of English Pottery . . . . .	224
Rugs and Carpets: an International Exhibition of Contemporary Industrial Art . . . . .	226
Japanese Metalwork, Nō Masks, and Textiles in the Howard Mansfield Collection . . . . .	228
Notes . . . . .	238
Changes in Address—The Report of the Museum's Iranian Expedition—In the Print Galleries—The American Legion Convention—The Renoir Exhibition—A Publication Note . . . . .	
Museum Events . . . . .	239

## RUGS AND CARPETS A POSTPONEMENT

The exhibition of Rugs and Carpets, which the September BULLETIN announced as opening in Gallery D 6 on October 12, has been postponed until Tuesday, October 26, because of delays in the shipments from abroad. A private view for the Members of the Museum will be held on Monday, October 25, from two until six o'clock. For an article upon this exhibition see page 226.

## A GIFT OF ENGLISH POTTERY

Two fine examples of Lambeth delft pottery dating from the second quarter of the seventeenth century are recent gifts from Mrs. Paul Moore. They are on exhibition this month in Gallery L 7 and will be shown in the early parlor from the Hart house when the installation of that room is completed later this year.

It has been the custom in The American Wing since 1924 to supplement the native arts with those of foreign origin which by their early adoption have become so acclimated to the American background that they are now an integral part of it. New England inventories before 1700 abound with entries of white earthenware, and actual examples with ancient pedigrees of American ownership are extant. As it was made adjacent to the eastern counties of England, whence came the bulk of the first colonists, Lambeth pottery must have been a familiar ware to the early settlers.

The older of the two pieces is a wine bottle (fig. 1)<sup>1</sup> having a globular body rising from a narrow foot. The tapered neck is collared with three projecting rings, and the strong, flat loop handle is slightly grooved. A simple but effective decoration is gained by the word *Sack* painted in blue upon the front, with the date 1644 and a flourish added below it. Though *sack* is a dry wine, in the seventeenth century the name designated any southern white wine imported into England. The probable use of the group of little earthenware vessels to which our example belongs has for some time past been a subject of controversy, but it is now believed that the bottles marked *Sack*, *Claret*, *Renish*, and *Whit* held samples of those wines; the dates signified the year of vintage and now serve as a convenient indication of the age of the container.

The jug (fig. 2)<sup>2</sup> was formerly in the Charles J. Lomax collection<sup>3</sup> and is somewhat more imposing in size and unusual in shape than the wine bottle. From an ovoid body springs a wide, slightly concaved

<sup>1</sup> Acc. no. 37.107.1. H. 8 in.

<sup>2</sup> Acc. no. 37.102.2. H. 10 1/8 in.

<sup>3</sup> No. 10 in the Sale Catalogue (Sotheby & Co., London, 1937).

neck to which a stout grooved handle is attached. Upon the front of the neck, painted in blue, is the monogram <sup>R</sup>MS—probably representing the owner and his wife—supported by bits of feathery foliage; below that is the date 1647 with a series of figure eights intertwined to form a triangular pattern.

The tradition of English maiolica or delft began in the sixteenth century. John Stow

grel fashion. Nevertheless, on the southern bank of the Thames, at Lambeth, Southwark, and Bermondsey, all in the vicinity of London, where the potteries flourished, certain characteristically English pieces of maiolica were evolved early in the seventeenth century, lacking the bastard motives of the continental wares and as yet untouched by the Delft influence, which only began after 1662 when K'ang Hsi porcelains inspired the Dutch workmen. It is to



FIG. 1. WINE BOTTLE  
ENGLISH DELFT, DATED 1644

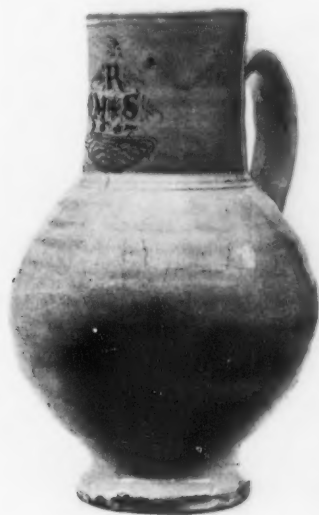


FIG. 2. JUG  
ENGLISH DELFT, DATED 1647

in his *Survey*<sup>4</sup> of 1598 mentions the arrival from Antwerp in 1567 of Jasper Andries and Jacob Janson, who settled in Norwich; in London three years later these refugee potters petitioned the queen for liberty to follow their trade in that city. Andries is believed to have been related to Guido Andries of Antwerp, an Italian potter, and if this is true it provides a plausible explanation for the maiolica technique and the designs, similar to Faenza and Urbino wares, of the first tin-enameled pottery made in England. As time went on, a medley of Chinese and French motives mingled with Italian grotesqueries in a thoroughly mon-

<sup>4</sup> Cited by B. Rackham and H. Read, *English Pottery* (New York, 1924), pp. 30 f.

this independent group that our recent gifts belong. The hard, nonporous buff-colored clay of the body, unlike the softer Dutch clay, has not absorbed much of the milky white glaze; where this glaze, made opaque by oxide of tin, thins out, the surface takes on a warm pinkish lavender from the fabric beneath, a detail which is considered characteristic of Lambeth delft. Although our jug and wine bottle were created for modest roles, the skillful craftsmen allowed the elastic contours, achieved by the knowing use of the potter's wheel, and the rich, unctuous glazes to tell their own story without excessive painted or modeled ornament.

Lady Schreiber, a notable English collector of the nineteenth century, mentions

several of these Lambeth wine bottles in her Journal. At Bruges, May 7, 1876, "... we went together to call on Monsignor de Bethune. ... Amongst his treasures we saw one of the so-called Lambeth Wine-jugs of the 17th century, inscribed 'Whit-Wine 1641.' He told us it was found under water, in one of the canals or on the beach. We admired it and he most graciously presented it to me. ..." September 23, 1884 "... first to Aked's where I had the great good fortune to find one of the Lambeth Wine bottles (mentioned by Horace Walpole) marked 'Claret'. I already possessed the 'Whit-Wine' and 'Sack'—so this makes my set complete."<sup>5</sup>

Our pottery, simple in form and decoration, was the product of troublous times. The dates 1644 and 1647 recall a decade of tyranny and strife in English history, when illegal taxation, arbitrary imprisonment, and religious innovations imposed by royal prerogative finally bred rebellion. Cromwell's Roundheads were superior in military discipline and numbers to the gallant Cavaliers, and Charles I was left a prisoner in 1647; two years later his freedom came on the block at Whitehall amid the dramatic stillness of thousands who gathered there to witness the end of the Martyr King.

JOSEPH DOWNS.

## RUGS AND CARPETS

### AN INTERNATIONAL EXHIBITION OF CONTEMPORARY INDUSTRIAL ART

Exhibitions of industrial art, consisting entirely of contemporary work, have been shown by The Metropolitan Museum of Art for twenty years. Some of these have been comprehensive displays of home furnishings of all kinds arranged in room schemes; others have been restricted to a single industry, as in the case of the exhibition of Silver held last spring, which included only examples of American design and workmanship. With the present exhibition the field broadens; though limited to one type of product, the exhibition of Rugs

and Carpets to be seen in the large Gallery of Special Exhibitions (D 6) from October 26 through December 5 includes representative current work from the United States and twelve countries in Europe: Austria, Czechoslovakia, Denmark, England, Finland, France, Germany, Holland, Italy, Poland, Sweden, and Switzerland. The number of firms and individuals participating is over 130.

Mindful of a charter provision, "the application of arts to manufacture and practical life," the Museum has for many years sought to render practical service to designers, manufacturers, craftsmen, merchants, and others engaged in producing or distributing objects of industrial art in which design-quality is the chief merit or appeal. If, in business parlance, we had coined a slogan for this side of our extension activity, it might have been phrased "the Museum a laboratory." In fact, these words have frequently been used to describe the attitude of manufacturers and designers towards the collections. Consistent users of this valuable source material, they have discovered in the successful products of designers and craftsmen of other days not only documents of historic style but also a challenge to contribute towards the formulation of a new style or at least to add a line to that page in its story which is being written today. From time to time the results of their creative activities have been shown in the series of exhibitions of contemporary industrial art. A rapid review of the photographs of this series of exhibitions offers a running commentary on designers, the state of their knowledge and ability, on the business of making and selling art, on "what the public wants"; it will also reveal the artifacts of the new style, of which these exhibitions will one day be considered the early documents, and their contents the primitives, so to speak.

All the industrial art exhibitions of the Metropolitan Museum have been selective, and participation in them has been by invitation only. In some years the selection has been one of objects ready for market, in others one of talents to create and produce them. In the former case the exhibition became part of the record of contemporary

<sup>5</sup> Quoted in the Catalogue of the Schreiber Collection. See vol. II, *Earthenware* (Victoria and Albert Museum) (London, 1930).



design, in the latter a promise of things to be. In both the Museum has only sought, as was stated in the catalogue of the last comprehensive exhibition, to present "the facts of design today, and the enterprise of today's thoughtful experiment, as an earnest of the facts of design of tomorrow—the one for record, the other for faith." In the present collection of rugs and carpets, both fact and promise are present in the related versions of craftsman and quantity manufacturer. Both types of production must be present in the changing economic picture which is so accurately reflected in these Museum exhibitions.

While in America the craftsmen seem a forlorn minority, most countries abroad recognize the industry of the hand as an important economic asset; and numerous small organizations, producing only handwork, supply in the aggregate vast quantities of objects and materials used in home furnishings, in public buildings, and in costume. The purchaser is willing to wait, and for his patience may feel assured that he has a piece at least produced in limited edition, if not unique in pattern. Public, not to mention official, support of craftsmen abroad works significant effects upon style development.

The very regularity of serial production requires that selected, mechanically feasible qualities of material be capitalized. In the greater freedom of hand production such limitations disappear, and all material qualities invite the craftsman's skill. This statement would have found no substantiation in our exhibition of contemporary American silver, for in that industry the craftsmen, however masterful as technicians, seemed hampered by tradition, while the larger industrial organizations, by their very reliance upon tool and process, were able to show an advance in design.

In the present exhibition of rugs and carpets the light seems to come from the other side. Modern design tendencies have received inadequate attention from the quantity producers, and their machines are again grinding out timeworn Near Eastern motives, patterns without meaning in the style-picture of today. The habitual inertia, which has made those stalemates of design

from which several other industries have in recent years successfully extricated themselves, seems to have settled again upon the floor-covering industry. Meanwhile, as though contradicting itself by its own evidence, this industry shows a larger number of modern designs in the less costly lines, whose distribution is more extensive.

Fortunately we find here, too, a new respect for the qualities of material, seen in numerous mechanical experiments with texture, with the yarn itself and its manipulation, with dyes and combinations of fibers, and with treatments of surface by shearing or varied weave structures, to obtain what may be termed an automatic or self-pattern. Keen and knowing use of materials and processes in any craft will more than repay the craftsman who tries them fairly. This implies a decent regard for the value of the stuff itself—the way it grows and is built—and a recognition that it has design-quality of its own, however feasible it may be as the vehicle of forms consciously devised or significant as ornament or symbol.

For the craftsman this approach is the only one. The great flexibility of the textile arts, the ease with which fabric design seems to take form from technique, the amenity of pliant fiber to the hand, the diversity of fibers available, and the endless variability of color combine to bring him possibilities beyond those of any other craft and exceeded only by architecture, itself a congeries of crafts. In modern floor coverings, we may safely say that the craftsman, including here the small weaving establishment, can show the way to the large mills.

As heretofore the exhibition does not set these two apart; unique pieces and others produced in scores to the same model appear side by side, for it has been the Museum's purpose always to show that design-quality alone is the gauge. Even apart from this, the nearer the hand and the machine approach one another the better for both. One can only hope that some day not far off the designer for the carpet mill will be a craftsman in his own right and will develop his design in the goods itself.

Within the limited gallery space, sizes and colors have prevented grouping of pieces according to countries of origin. But

though physical separation was not practical, the several national interpretations of style seem to group themselves for the visitor by technique as well as by design. There are the well-known Scandinavian *rya* and *flossa* and *röllakan* weaves, which Germans and Swiss have also tried; the knotted and tufted structures common to many countries; the tapestry weave that belongs to all but is so often called Gobelins; the Wilton of England, seen also in Austria; the Aubusson weave and the high-pile fabrics of France; the relief treatments of Czechoslovakia, Denmark, and Holland; the characteristic homecraft fabrics of Finland and Poland; the hemp rugs of Italy; hooked rugs from our own southern states; and finally most of these types again in the daily work of American manufacturers and craftsmen.

While many pieces are of one material throughout, this is not the rule; nor, in regular production, is such uniformity of fiber desirable. For instance, a piece may be quickly described as handtufted in wool though actually made of 76 per cent wool, 7 per cent linen, and 17 per cent hair; or another called a cotton chenille rug, when its composition is truly 66 per cent cotton and hemp plus 34 per cent wool. These combinations have much to do with selling price, to be sure; but they also have to do with questions of durability, of local traditional skills, of availability of material, of dyes, or of labor, and with the experiments of industry with artificial yarns. Such economic matters weave themselves into any fabric and they are patent here. Thus exportation of a wool rug from Germany becomes a matter of official approval, for the conservation of wool is an element in Germany's effort towards material self-sufficiency. Again, the exploitation of hemp in Italy is a by-product of cotton conservation.

That this exhibition cannot be a comprehensive one, must be obvious at once; a thorough representation would require three or four times the gallery space. What is more, many desirable pieces cannot be made available at such distance or for so long a period. Again, there are kinds of rugs which do not lend themselves to gallery display; for instance, the so-called rag rugs, made in

many countries, which are receiving increased attention at the moment; the endless variety of soft-surface bedroom and bathroom pieces; and the printed hard-surface fiber rugs; not to mention the designs used in carpeting for theaters and other public buildings, which are often so strong in color as to throw all domestic patterns out of scale.

On the side of pattern and motive, the choice of material for such an exhibition is bound to be difficult, for how allow for all possible variations of the adolescent style called modern? As in painting or in architecture, there are creative spirits that soar and hack designers that walk; those who find the way and others, more numerous, who build the road. A Surrealist rug design might be found; romanticists among rug designers are plentiful. In result there are rugs that stay on the floor, as the trade says, and others that defy it. Of one thing we may be sure, they represent sincere efforts to respond to contemporary tendencies in design, sincere in the search for the elusive formula by which the future will know the style of today and sincere, too, in technique. As to their lasting qualitative standard of design, whose judgment shall be final?

RICHARD F. BACH.

### JAPANESE METALWORK, NŌ MASKS, AND TEXTILES IN THE HOWARD MANSFIELD COLLECTION

During the next month, from October 16 through November 14, the Japanese metalwork, Nō masks, and textiles from the Howard Mansfield collection, which were included in Mr. Mansfield's generous gift to the Museum in 1936, will be shown as a special exhibition in the Room of Recent Accessions. Later the objects will be installed with similar material in the departmental galleries.

#### SWORD FURNITURE

Until the year 1876, when the open wearing of swords in Japan, except by military officers and court officials, was forbidden by imperial decree, the wearing of two swords

(fig. 1)—a long sword and a short sword (*daishō*)—was the highest privilege of the samurai, a class of military nobles then, it is thought, some two million in number. As a result of this decree, the fashioning of metal sword fittings became a lost art, and thenceforth they were objects to be admired and preserved for the charm of their perfection.

Mounted swords in the Museum show how these fittings were applied. Chief among them was the sword guard (*tsuba*), through which the tang passed. The guard was secured by a metal ferrule on the hilt similar in design to the metal pommel cap,

mous Kaneiye masters. The later artists, skilled in every variety of metalwork, made Japanese sword fittings a unique and distinguished phase of the art of the world. Their achievements, which are typified in the collection by guards, knife handles, and other mountings of the eighteenth and nineteenth centuries, culminated in the work of such of the last great masters as Gotō Ichijō and Kanō Natsuō, both of whom are well represented. The swords in the Mansfield collection are mounted with blades by famous swordsmiths of the old school and include three pairs of long and short swords (*daishō*), each pair fitted throughout by a



FIG. 1. LONG AND SHORT SWORDS (DAISHŌ)  
WITH XV CENTURY BLADES AND XVIII CENTURY FITTINGS

the two pieces together being known as *fuchikashira*. The guards for the short sword commonly had two openings, through one of which passed a knife handle (*kojuka*) with a short blade (*kokatana*) to fit in an opening on one side of the scabbard. Through the other passed an elongated piece of similar metal known as a *kogai*. Fastened to each side of the hilt were two small pieces (*menuki*) for a better grasp. Other fittings appear on the lacquer scabbards.

The Japanese sword furniture of Howard Mansfield, which through his gift has found a permanent home in this Museum, is a notable collection. It includes a remarkable group of iron guards ranging from the fourteenth to the seventeenth century, wrought in early times by the swordsmiths themselves, then by the armorers, and later by professional sword-guard makers. Among them are guards by Nobuiye, of the great Miōchin family of armorers, and by the fa-

distinguished metalworker of the eighteenth century.

The finest guard in the collection is fashioned in *mokko* form from thin iron, its edges irregularly folded over. On the face (fig. 2) a fisherman is punting his skiff against a strong current, and beyond him three lofty mountains seem far away. The boat is executed with such spirit that one feels it tilt upward. On the reverse (fig. 3) is a temple on a ledge of a high mountain, with lanterns under the eaves and a light in the gable; above is a full moon. The face of the man is of silver, his cap of shakudō, his belt and pole of gold. The lanterns and the gable light are of gold; the moon is of silver. The inscription reads: "Kaneie, dwelling in the village of Fushimi, in the Province of Yamashiro." This sword guard by Kaneiye II ("Kaneie of the master hand") was the first guard acquired by Mr. Mansfield.<sup>1</sup>

<sup>1</sup> For an account of his interest in this guard and an appreciation of the artist, see Howard Mans-

One of the earliest sword-guard (*tsuba*) artists—with only Kaneiye I to dispute his chronological precedence—was Nobuiye, the seventeenth Miōchin master, who has an outstanding place as both armorer and sword-guard maker. Nobuiye guards are chiefly characterized by openwork and small stamped or carved patterns. The Nobuiye guard in the Mansfield collection is pierced with a *tomoye* (a Buddhist emblem of good fortune) and stamped with scattered diamond-shaped figures.

four knife handles (*kozuka*). The name of Shigeyoshi, who was among the most distinguished masters of this school, appears on eight guards. One of them (fig. 5) was evidently considered a treasure by its former Japanese owner, as it has been fitted into a lacquered box protected by a deerskin case and enclosed in a plain wooden box. The psychology of such care is interesting and reflects the importance of the piece. On the inside of the cover of the outer box a long inscription in old-style Japanese records



FIGS. 2, 3. IRON SWORD GUARD BY KANEIYE II  
ABOUT 1600

There is a noteworthy group of guards in the Yoshirō style, which is characterized by brass inlays in slight relief, combined with crests in openwork. The name Yoshirō is derived from that of Koike Yoshirō who also signed his work Naomasa with the title Izumi-no-Kami. A guard (fig. 4) with these characteristics and the latter signature is further inscribed with a Cellini-like boast that the artist is "second to none."

The Umetada school, whose work takes high rank in the eyes of Japanese, is exceptionally well represented, there being nineteen guards, including a *daishō*, and

field, "The Story of a Kaneiye Sword Guard," in *A Miscellany of Arms and Armor Presented by Fellow Members of The Armor and Arms Club to Bashford Dean in Honor of His Sixtieth Birthday* (New York, 1927), pp. 41-44.

that this sword guard was made at the order of Itakura Boshuko while he was Chief Justice of Kyōto by Umetada Shigeyoshi, who did this most beautiful work in gold and silver inlay on both sides of a steel guard. The inlay shows two words, *ken* ("sword") and *toku* ("virtue"), one on each side, written by the famous Seki Jozan. The splintered strokes of the brush are skillfully simulated in the metals. This guard was one of the masterpieces in the collection of the late John La Farge, sold at the American Art Galleries in 1911. Another Umetada guard (fig. 6), extremely simple, is one of the finest in the Mansfield collection. It is of copper-bronze with a lustered patina, inlaid with *biwa* (loquat) fruit and leaves in shakudō.

The Gotō, the Yokoya, and the Nara

families are considered the three principal schools in the development of decorative sword furniture.

Most of the schools of chasing were influenced by the Gotō, whose work was the model—academic like that of the Kanō painters from whom they took their designs. This school was founded by Gotō Yūjō about the middle of the fifteenth century. Sixteen generations of the founder's descendants carried on in an unbroken line his traditional style with little variation.



FIG. 4. SWORD GUARD BY  
KOIKE YOSHIRO, XVIII CENTURY

Many Gotō pieces were originally unsigned. The later Gotō main-line masters issued certificates identifying Gotō pieces. One of our knife handles is inscribed *Yeiijō saku* and *Mitsutada*, signifying that the signature of Yeiijō, the sixth Gotō master, is certified by Jujō (Mitsutada), the twelfth Gotō master. Yenjō, the thirteenth Gotō master, is represented by a knife handle with a lively tiger chiseled in gold. Belonging with it is a pair of gold *menuki*.

Gotō Ichijō, although not a descendant of the main line, was the last great artist of the Gotō family. He died at the age of eighty-seven in 1876, the very year of the prohibition of the public wearing of swords by the samurai, when the making of sword fittings ceased. At thirty-four years of age, he was given the rank of Hokkiō, the second highest

rank conferred on artists by imperial decree. One of the guards, signed *Gotō Hokkiō Ichijō*, is unusual in that the face is of shibuichi and the reverse of iron. These light and dark metals, as well as the design, which includes butterflies and fireflies, were appropriately selected to symbolize day and night. Another guard (fig. 7) of very fine quality is more in the orthodox Gotō tradition. It is of shakudō with a minute *nanako* ground. There is represented a bridge across a stream near a grove; on the bridge a hel-



FIG. 5. SWORD GUARD BY  
UMETADA SHIGEYOSHI, XVII CENTURY

met and spear, and beyond, a torch. It is of course the proper interpretation of such subjects that enlivens the study of sword furniture. This scene has been labeled "After the Fight." It refers to the night attack in one of the historical episodes of the Nō drama called *Yeboshiori*, in which Ushiwaka (as Yoshitsune, hero of old Japan, was called when young) defends the wealthy Kitsuji from the attack of a notorious robber and bandit. Twelve knife handles bearing Gotō Ichijō's name are in the Mansfield collection. One of these is decorated with two dancing New Year mummers chased in gold, and inscribed with a poem which suggests the spirit of the season. Another, engraved with Mount Fuji and inlaid with a gold sun, is inscribed: "How beautiful is the smile of the mountain in this sunny spring



weather." A knife handle with the signature of Ikkin Yoshinaga, a pupil of Gotō Ichijō, has a design of sun and cherry blossoms. The poem on the reverse reads: "If one asks the spirit of Japan, we answer: 'It is like the wild cherry blossom, fragrant in the light of the morning sun.'"

The Yokoya school was founded by a pupil of the Gotō family, Yokoya Sōyo (died 1690). He developed especial skill in incised carving as may be seen on two silver knife handles bearing his name. One,

Seven knife handles bear the name Sōmin, and all are decorated with incised carving. They are ascribed to Sōmin I, Sōmin II, and Sōmin III. One of them represents six famous Japanese poets (*Rokkwa sen*) and has six poems on the reverse. Another in silver by Sōmin II shows Ebisu incised in this artist's fine brushlike manner (fig. 10).

The Nara school was founded at the beginning of the seventeenth century by Toshiro Nara, a pupil of the Gotō school. The three distinguished pupils of this school



FIG. 6. SWORD GUARD  
UMETADA SCHOOL, XVII CENTURY

having as its decoration the subject of the lioness who threw her cub into the waterfall to test its fortitude and courage, is illustrative of his delicate technique (fig. 8). Another master of this school was Yokoya Sōmin, an adopted grandson of Yokoya Sōyo. Sōmin was the greatest master of chiseling in *katakiribori* (incised carving which by varying the width and depth of the cut resembles brush strokes). Two guards bear his signature. One, in silver, is carved with a Manzaï dancer. The other, with obverse and reverse of different tones of bronze, is inlaid with various metals and represents a poetess in a boat and a willow tree, the inscription informing us that the design is after Hanabusa Itchō (chief of the still-life school of painting). The reverse, with pine trees, is appropriately inscribed with verses.



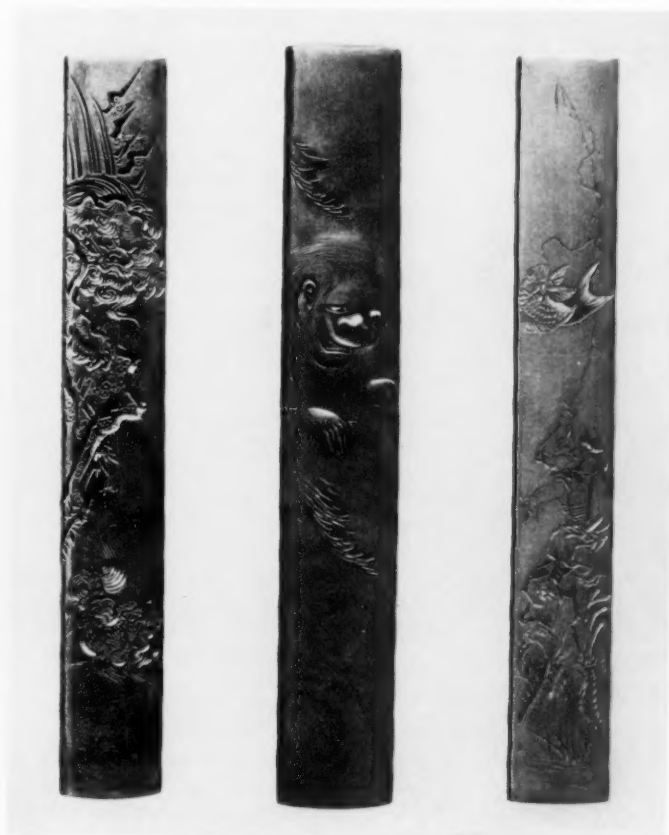
FIG. 7. SWORD GUARD BY  
GOTŌ ICHIJŌ, XIX CENTURY

are Toshinaga, Jōi, and Yasuchika, all of whom are represented in the Mansfield collection. Toshinaga I was born in 1667 and lived to be seventy years of age. A sword guard and two knife handles of iron with inlays of various metals, all three bearing his signature, are included.

Jōi, a pupil of Toshinaga I, was born in 1701 and died in 1761. It is characteristic of his work that the relief figures are slightly sunken in the base—a technique which gives life to the figure. The only guard in the Mansfield collection bearing his signature is of shakudō with a texture like crushed levant morocco, with figures of Kanzan and Jittoku excellently chased and overlaid with silver and gold (fig. 11). Jōi's work is full of movement and life. One of his knife handles represents Hotei, one of the seven gods of

good luck, the genius of contentment and the special friend of children, a favorite subject often used by Jōi. Another has a representation of a ghost chiseled and engraved with such skill that it gives the effect of

kudō with the edge of the guard engraved to represent the skin of the reptile. Seven knife handles bear signatures which are ascribed to various artists of the Tsuchiya family named Yasuchika. Two are decorated with



FIGS. 8-10. KNIFE HANDLES. LEFT: BY YOKOYA SŌYO, XVII CENTURY  
CENTER: BY ISSANDŌ JŌI, XVIII CENTURY. RIGHT: BY SŌMIN II, XVIII CENTURY

being executed with the painter's brush (fig. 9).

Yasuchika I (1670-1744) is the third of the triumvirate of Nara masters. There are two guards of yellow bronze (*sentoku*); one bears the name Yasuchika, the principal motives being a rabbit and clouds pierced in silhouette; the other bears one of Yasuchika's signatures, *Tōu*, inlaid in gold on the edge, the motive being a lizard in sha-

the same subject, a vase and flowers, and are inscribed *Yasuchika*, with seal reading *Tōu*. One is of iron and is ascribed to Yasuchika I; the other, with face of copper and reverse of shakudō, is by a later master of this family. Another, inscribed *Yasuchika*, is chased with a lifelike portrait of Daruma, and inlaid in gold with the philosophical inscription: "Even by daily study one cannot attain perfection." A fourth, signed *Hōgen*

*Yasuchika*, with scrolls and lamp inlaid on the face, is inscribed with a poem: "Listening to the sound of bells at daybreak, after burning the midnight oil."

The founder of the Ichinomiya school, Nagatsune, who worked in Kyōto, was a painter as well as one of the finest chasers of Japanese metalwork. One guard and seven knife handles bear his name. Two of the knife handles are inscribed: "Nagatsune, feudal chief of Echizen, carved this," and several of them show skillful incised carv-



FIG. 11. SWORD GUARD BY  
ISSANDŌ JŌI, XVIII CENTURY

ing, especially one representing Ebisu and Daikoku.

Another prominent Kyōto artist was Masamori Hosono Sōzayemon, who originated a characteristic technique called hair-line inlay. He is represented by one sword guard and a knife handle, the subjects of which appear to have been taken from scroll paintings. The guard is minutely engraved with scenes showing the various processes of silk culture. The knife handle is delicately engraved with landscape and houses and is colored with various metals in flat inlay. The signature records appreciation on the part of another great sword-furniture artist. It reads: "Hosono Sōzayemon respectfully carved at the request of Gotō Hokkiō Ichijō."

Two late eighteenth-century guards are worthy of special mention. One (reproduced

on the cover) is by Masaharu and illustrates the famous story of Kojima writing on the cherry tree a verse of encouragement to be read by the Emperor Go Daigo on his way to banishment; the other, chiseled with a group of masks, recalls characters often impersonated in the Nō drama. It is of iron with a brilliant black patina and bears the inscription: "Made by Kinai, resident of Echizen."

The three great moderns are Gotō Ichijō, Haruaki Hōgen, and Natsuō. Ichijō has already been mentioned. Haruaki or Shummei Hōgen (1787-1859) has given a large portion of his biography on the back of a knife handle which was in the Nauntun collection. Of seven knife handles by him in this collection four are dated (1827, 1843, 1844, and 1845). The Mansfield collection also includes four guards, all different in material and in technique, bearing his name.

The last of the makers of classical sword furniture was Kanō Natsuō, who died in 1898. He was also the chief designer for the imperial mint and professor of metalwork in the Tōkyō Art School. Many of Natsuō's realistic designs, especially those of carp rising from or descending into the water, he owes to Nakajima Raishō, with whom he studied painting. A swiftly moving carp, sculptured in high relief, appears on an iron guard (fig. 12). Another guard of *sentoku* is inscribed with one of Natsuō's art names, *Katsuchi*, with seal, and the reverse is signed *Zeshin*, indicating that the design was by Shibata Zeshin, a talented nineteenth-century painter and lacquerer. The outstanding piece in the collection of the late Marcus Huish, now in the Mansfield collection, is the guard inscribed: "Made by Natsuō to the order of Mr. Shinrose" and, on the other side, "Notable old man." The face is of shibuichi inlaid with gold and shakudō to represent minnows in a stream; the reverse is of shakudō, with a kingfisher on a branch in colored metals; the edge is sprinkled with gold. There are ten knife handles by Natsuō. One is inscribed: "Natsuō in the spring of 1863"; another, in silver, is carved with a figure of Daikoku and inscribed: "Respectfully made by Natsuō on the first fine day of autumn in the year of Genji (1864)."

It has been possible to refer here only to a few selected pieces. The collection comprises 222 sword guards, 176 knife handles, forty-seven pairs of *fuchi-kashira* (fittings for top and bottom of the sword hilt), eighteen mounted swords, and a few elements of armor. Each object has some point of interest. For example, many pieces in the Mansfield collection are inscribed with poems which supplement the designs decorating them. The subject of a splendid knife handle is amusing: on the obverse are interlaced fingers making the shadow of a rabbit, which appears in silhouette on the reverse. Materials and techniques attract many students. Several guards and knife handles have different base metals on opposite faces. Among the guards are a *daishō* of *guri-bori* (work in imitation of *guri* lacquer) which are quite remarkable in that the principal metal is shibuichi instead of the usual shakudō. Several guards in this collection simulate the grain of wood (*mo-kume*) in iron as well as in two or more alloys. An iron guard is decorated in lacquer and is signed by the lacquer artist Ishusai. Another by Riūsai (Ōzuki Mitsuoki) is an exquisite piece with a surface like satin. An iron guard by the armorer Miōchin Munechika has the tone of a bell.

The Mansfield collection includes no less than twenty-five dated pieces. There are three sets of *daishō*, one of which is accompanied by a certificate by Kitamura Yoshidaimon as private secretary to the fourteenth Tokugawa shōgun, Iyeshige, that the *tsuba* was made by Shigenaō by special order of that shōgun. Eight pieces record the name of the painter or designer who inspired the motive. All but about seventy-five pieces of the sword furniture are signed, and in some hundred and thirty the written seal mark accompanies the signature.<sup>2</sup>

In spite of inevitable gaps, Mr. Mans-

<sup>2</sup> Selections of sword furniture from the Mansfield collection have been exhibited at the Metropolitan Museum on three occasions. See BULLETIN, vol. VII (1912), p. 227; *The Armor and Arms Club Catalogue of a Loan Exhibition of Japanese Sword Guards Held at The Metropolitan Museum of Art . . . July 15 to October 15, 1921*; *The Armor and Arms Club Catalogue of a Loan Exhibition of Japanese Sword Fittings Held at The Metropolitan Museum of Art . . . August 1 to December 31, 1922*.

field's gift presents a magnificent ensemble. The collection was not made to include something by every maker. It was acquired entirely from the viewpoint of excellent work, mainly piece by piece during almost half a century, and is distinguished for its artistic quality and many phases of interest.

STEPHEN V. GRANCAY.

#### TEXTILES

The Mansfield gift contains a small group of very fine textiles—three Nō robes which



FIG. 12. SWORD GUARD BY  
KANŌ NATSUŌ, XIX CENTURY

appeared in the Museum's exhibition of Nō robes in 1935, one priest robe, and six miscellaneous pieces. All three of the Nō robes, the priest robe, and several of the other pieces (probably temple decorations) are what is known as *kara-ori*. *Kara-ori* literally means "T'ang [i.e. Chinese] weave." This is the technique which looks so much like embroidery but which is achieved by carrying a silk floss from point to point on the reverse of the textile—a process sometimes described as "float" patterns, sometimes described as "flying weft." The result is a surface gorgeous with contrasting textures, even when it has not the usual variety of brilliant color. It is often embellished with details brocaded in gilt-paper strips.

The finest of the Nō robes is of the seventeenth century (fig. 14). It is the one covered with a design of ceremonial carts, cloud and

water motives, and cherry sprays and other flowers done in gold and many colors—the design known as Genji Monogatari after the famous novel by the Lady Murasaki. The other two are also ascribed to the seventeenth century, and, while not so famous as the Genji carts, are very handsome. One is covered with massive chrysanthemum flowers, single and double, in black, white, light blue, dark blue, yellow, green, lavender, red, and pink, interspersed with gold waves, on a terracotta ground. The

sign) surrounded by conventionalized prunus flowers regularly spaced.

Of two *fukusas* (the old name for those charming squares with which the Japanese wrap gifts or bundles), one is of *kara-ori* in delicate shades of yellow and greenish yellow. The other is a beautiful example of tapestry work (*tsuzure*) in various shades of yellow and gold. It depicts a Nō dancer in the course of his performance.

#### MASKS

The Mansfield collection contains five fine masks carved out of wood and lacquered, used by actors in the Nō, or classical, drama of Japan. These masks were worn by leading characters in the Nō and Kyōgen (short comic plays or interludes given between the more serious plays), and the effect is such that as the light plays on them they seem to change to express the wearer's mood. There are five general types of mask: man, woman, deity, devil, and ghost (including strange animals), but there are many varieties in each class.

Two of the Mansfield masks, called *Yorobōshi* masks, are for the same character, the blind priest Shun Toku-maru in the play *Yorobōshi*, and only to be worn by that character.<sup>3</sup> The play is a favorite with the Japanese. Shun Toku-maru was the son of Chō-michidochi of Takayasu in Kawachi province, who, believing the lying tales of neighbors, drove the youth from home. The boy became a begging priest and wandered weeping and singing the *Yorobōshi* (literally "feeble priest") song until he became blind from so much weeping and settled in Tenno-ji temple. Here the father, convinced of his error, finally finds him. One of these masks has the seal of the maker, Deme Manshin,<sup>4</sup> an unidentified member of the famous Deme family. The other is unsigned.

The third mask is a *Bikusada* mask and takes its name from a Kyōgen play of that title. In this play a father, hoping to hasten the approaching manhood of his son, turns him loose in a grown-up ceremonial hat and

<sup>3</sup> F. Perzyński, *Japanische Masken* (Berlin and Leipzig, 1925), vol. I, pl. 26, vol. II, p. 205; I. Kongō, *Nō-gaku Komen Taikan* ("A Collection of Old Nō Masks") (Kyōto, 1932), no. 47.

<sup>4</sup> No. 472 in the Sale Catalogue of the Louis Gonse Collection (Paris, 1924).

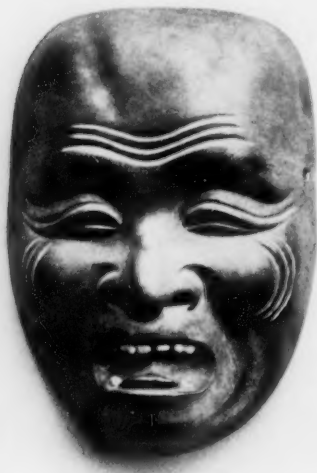


FIG. 13. KYŌGEN MASK  
SOFU (ANCESTOR) TYPE

third has a ground of light brown twill with a hexagonal diaper brocaded in floss of the same color. The whole is covered with a diamond-shaped pattern consisting of pairs of conventionalized cranes done in light and dark blue, yellow, yellow-green, blue-green, orange, green, black, and aubergine.

The priest robe is put together in squares apparently cut out of three different Nō robes—a common practice in Japan. One type of square is from a chrysanthemum-pattern robe in many colors, one from a robe with a background of dun color covered with a large hexagonal gold diaper upon which are scattered sprays of flowers and medallions in gay colors, the third from a robe with large panels of horizontal gold lines (suggesting the bamboo curtain de-



presents him to a wealthy nun of Biku. To celebrate the occasion a festive party is given with sake, song, and dance, and the boy receives the title *Bikusada*. The mask has the seal of Tenkaichi Taiko and is worn by the gleeful old parent in the play.<sup>5</sup>

The fifth mask is a *Kyōgen* mask of the *Sofu*, or ancestor, type (fig. 13). There are several types for old men in the *Kyōgen* plays and this is one not confined to a particular character. It has the name of Mitsumasa (Deme Mitsumasa) burnt in.<sup>7</sup>



FIG. 14. NŌ ROBE, XVII CENTURY

The fourth mask is a *Kawazu*, or "frog-face," mask. The *Kawazu* mask is used in a number of plays and is usually worn by the suffering ghost of a huntsman who, disregarding the laws of Buddhism, has murdered harmless animals and whose wicked deeds have injured his own soul. This mask has the Deme family name burnt in.<sup>6</sup>

#### METALWORK

The carefully chosen group of metalwork in the Mansfield collection other than the sword furniture is sufficient to give the Westerner an idea of the variety, ingenuity, and charm with which the Japanese approached even the minor arts.

<sup>5</sup> Perzyński, *op. cit.*, vol. II, p. 137; *Dai Hyakka Jiten* ("Great Encyclopedia"), vol. XXI, p. 449; no. 471, Sale Catalogue, Louis Gonse Collection.

<sup>6</sup> Perzyński, *op. cit.*, vol. II, p. 137; S. Kentaro,

*Yokyoku-laikwan* ("A Comprehensive Collection of the Nō Drama") (Tōkyō, 1931); S. Togawa, *Nogaku Raisan* ("Glorification of the Nō") (Tōkyō, 1931).

<sup>7</sup> Perzyński, *op. cit.*, vol. II, p. 158.

Of the signed pieces the earliest attribution is to the sixteenth century. The signature *Takakazu* is found incised on the bottom of a vase which follows a well-known Chinese shape with a salamander coiled about its neck. Possibly as early as the seventeenth century is a ceremonial scepter of the type carried by priests, and in China customarily presented to the ruler on his birthday. It is signed *Sato-kuni*.

There are a number of signed pieces attributed to ironworkers of the eighteenth century, the most remarkable of which is a large begging bowl of very light hammered iron with a raised design of dragons. The gilded inside is unusual for a begging bowl. It is signed by *Miōchin* and inscribed "the second year of the dragon"—presumably corresponding with 1712. There is a hanging vase of the type the Japanese use so effectively, signed with an unidentified *kakihan* (artist's mark). It has a raised figure of *Daikoku* sitting on a ball and smiling down at his hammer.

Made for a temple water jar is a small copy of the famous bell of Onoye at Takasago in Harima province. It is almost completely covered with decoration: Buddha seated under a canopy with attendant angels, repeated on two sides, is the main theme, but there are also panels of bosses in the form of flower heads, and scattered flowers and musical instruments. It is inscribed *Onoye Takasago*.

An example of ingenuity is a crawfish with movable antennae and joints. The in-

scription informs us that it was made by *Miōchin Muneyoshi* (the same artist who did the begging bowl mentioned above) at the age of seventy-two. Unsigned but similar in technique, a monster praying mantis carries in his back a pocket for incense-burning.

There are two signed nineteenth-century pieces: a square vase decorated with the Seven Sages of the Bamboo Grove and signed *Munemitsu*, and a vase in the form of an incense burner, which contains a silver cup, presumably a device for keeping sake heated, although it is possible that the cup and lining are an afterthought and the piece was actually intended for burning incense. As it is, the holes in the cover, imitating the work of insects, are closed by the lining. It is ornamented with a spider and a variety of insects—beetles, a cicada, a wasp, a praying mantis, and a butterfly. The vase is signed *Seiriūcho Hidetoshi*.

The unsigned pieces are no less interesting—a curious box in the shape of a basket (seventeenth century?) and almost as light, a tray in the shape of a fan, decorated with a really lovely landscape highlighted with gilt, a simple but handsome charcoal burner, interesting water jars, sake pots, a fine bell, and amusing tobacco pouches, the finest of which is decorated with a reclining water buffalo of hammered iron in relief and is part of a complete set—pipe, pouch, and pipe holder with *netsuke* and *ojime* attached.

ALAN PRIEST.

## NOTES

CHANGES IN ADDRESS. In order to facilitate the prompt delivery of mail it is earnestly requested that Members and subscribers to the BULLETIN who have been out of town for the summer months notify the Secretary of their return to the city.

THE REPORT OF THE MUSEUM'S IRĀNIAN EXPEDITION. Section II of this issue of the BULLETIN describes the work of the Irānian Expedition in their excavations at Nishāpūr during 1936. From October 16 through December 12 accessions of the Museum

from excavations at Nishāpūr in 1935 and 1936 are to be on view in Gallery E 15.

IN THE PRINT GALLERIES. The exhibition of Prints by Renoir and His Contemporaries in Galleries K 37 to 40 will close November first. It will be followed by an exhibition, opening November 13, of prints and books selected from accessions in the Department of Prints from 1933 to 1937.

THE AMERICAN LEGION CONVENTION. During the 1937 convention of the Ameri-

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

can Legion the Museum granted free admission on pay days to the delegates, their wives and children, and arranged for them a special program of four lectures in the galleries, that they might visit in turn Far Eastern art, paintings, The American Wing, and arms and armor.

THE RENOIR EXHIBITION. Among the temporary loan exhibitions arranged by the Museum that of paintings by Renoir, just closed, stands out as having given special and often expressed pleasure to those who visited it. It opened with a private view on May 18 and continued through September 12, and the attendance of this period, much of it during exceptionally hot weather, was 171,942, the best attendance on a single day reaching 5,010.

The catalogue of the exhibition was issued

in three editions, 3,103 copies having been sold.

A PUBLICATION NOTE. *Eighteenth-Century Costume in Europe*,<sup>1</sup> which is to be published early in November, will be the tenth title in the Museum's growing series of Picture Books. Its twenty plates bring together important examples from the collection of costumes which have hitherto been available only in postcard form. The text, by Frances Little, Associate Curator in Charge of the Textile Study Room, is an interesting account of the development of fashions in dress during the century when the type of costume favored at the French court set a standard for the western world.

<sup>1</sup> *Eighteenth-Century Costume in Europe: Twenty Plates with an Introduction*. New York, 1937. 12mo. Bound in paper. Price 25 cents.

## MUSEUM EVENTS<sup>1</sup>

OCTOBER 18 TO NOVEMBER 19, 1937

LECTURES AND TALKS FOR MEMBERS			Meeting Place
Date	Hour		
OCTOBER			
18	3 p.m.	*Color Facts, 3. Miss Cornell	Classroom K
22	11 a.m.	*Furniture: Carving and Turning. Miss Cornell	Classroom K
25	3 p.m.	*Color Facts, 4. Miss Cornell	Classroom K
29	11 a.m.	*Furniture: Marquetry and Inlay. Miss Cornell	Classroom K
NOVEMBER			
1	11 a.m.	*The Ancient Near East: Chaldea. Miss Duncan	Main Hall
	2 p.m.	*Chests and Highboys. Miss Bradish	Main Hall
	3 p.m.	*Color: Wallpapers and Floor Coverings, 1. Miss Cornell	Classroom K
5	11 a.m.	*Upholstery Fabrics. Miss Cornell	Classroom K
	12 m.	*Hals versus Van Dyck. Miss Abbot	Main Hall
8	11 a.m.	*The Ancient Near East: Assyria and Babylonia. Miss Duncan	Main Hall
	2 p.m.	*Stools and Chairs. Miss Bradish	Main Hall
	3 p.m.	*Color: Wallpapers and Floor Coverings, 2. Miss Cornell	Classroom K
12	11 a.m.	*Furniture: Mounts and Hardware. Miss Cornell	Classroom K
	12 m.	*Portraits by Rembrandt. Miss Abbot	Main Hall
15	11 a.m.	*A Persian Stronghold: Persepolis. Miss Duncan	Main Hall
	2 p.m.	*Desks and Secretaries. Miss Bradish	Main Hall
	3 p.m.	*Color: Wallpapers and Floor Coverings, 3. Miss Cornell	Classroom K
19	11 a.m.	*Painted and Lacquered Furniture. Miss Cornell	Classroom K
	12 m.	*Etchings by Rembrandt. Miss Abbot	Main Hall

<sup>1</sup> Meeting places given above are subject to change. Final arrangements will be announced on the bulletin boards in the Main Hall.

\* Lectures marked with asterisks, though complete in themselves, are parts of continuous courses. Those interested in the courses are requested to consult the *Lecture Program*, obtainable at the Information Desk.

## BULLETIN OF THE METROPOLITAN MUSEUM OF ART

FOR THE PUBLIC

<i>Date</i>	<i>Hour</i>	<i>Topic</i>	<i>Meeting Place</i>
OCTOBER			
19	11 a.m.	*Design in Greek Art. Miss Cornell	Classroom K
	12 m.	The Collection of Paintings (General Tour)	Main Hall
	2:30 p.m.	Motion Pictures	Lecture Hall
	3 p.m.	*Color in Near Eastern Art. Miss Cornell	Classroom K
	4 p.m.	*Egypt: The Pyramid Builders. Mr. Taggart	Main Hall
20	11 a.m.	*Folk Art: Amateur American Artists. Mr. Busselle	Main Hall
	2 p.m.	European Decorative Arts (General Tour)	Main Hall
	4 p.m.	*Mediaeval Monks as Makers of Books. Miss Freeman	Main Hall
21	11 a.m.	*Persian Rugs. Miss Duncan	Main Hall
	2 p.m.	The American Wing (General Tour)	Main Hall
23	11 a.m.	*Gothic Architecture and Sculpture in Venice. Miss Abbot	Lecture Hall
	11 a.m.	*French Furniture: the Regency. Miss Bradish	Main Hall
	2 p.m.	Oriental Influences in European Ceramics. Miss Duncan	Main Hall
	2:30 p.m.	Motion Pictures	Lecture Hall
24	2 p.m.	English and American Painting before 1850 (Tour of Collections). Miss Abbot	Main Hall
	2:30 p.m.	Motion Pictures	Lecture Hall
	3 p.m.	*Design: French Decorative Arts. Miss Cornell	Classroom K
	3:15 p.m.	American Painting after 1850 (Tour of Collections). Miss Abbot	Main Hall
26	11 a.m.	*Rhythm and Pattern. Miss Cornell	Classroom K
	12 m.	Oriental Art: the Near East (General Tour)	Main Hall
	2:30 p.m.	Motion Pictures	Lecture Hall
	3 p.m.	*Color in Peasant Art. Miss Cornell	Classroom K
	4 p.m.	*Egypt: Life in the Middle Kingdom. Mr. Taggart	Main Hall
27	11 a.m.	*The Georgian Style in America. Mr. Busselle	Main Hall
	2 p.m.	The Egyptian Collection (General Tour)	Main Hall
	4 p.m.	*Mediaeval Pilgrimage Roads. Miss Freeman	Main Hall
28	11 a.m.	*Indian Rugs. Miss Duncan	Main Hall
	2 p.m.	The Collection of Greek Art (General Tour)	Main Hall
30	11 a.m.	*The Visit of Pisanello and Gentile; Paduan Influence on Venetian Painting. Miss Abbot	Lecture Hall
	11 a.m.	*English Furniture: Elizabeth to James II. Miss Bradish	Main Hall
	2 p.m.	Mediaeval Saints and a Few Sinners. Miss Freeman	Main Hall
	2:30 p.m.	Motion Pictures	Lecture Hall
31	2 p.m.	French Painting before 1850 (Tour of Collections). Miss Abbot	Main Hall
	2:30 p.m.	Motion Pictures	Lecture Hall
	3 p.m.	*American Small-House Design: Italian and Spanish Types (Gillender Lecture). Talbot F. Hamlin	Classroom K
	3:15 p.m.	French Painting after 1850 (Tour of Collections). Miss Abbot	Main Hall
NOVEMBER			
2	11 a.m.	Italian Renaissance Painting (General Tour)	Main Hall
	2:30 p.m.	Motion Pictures	Lecture Hall
3	11 a.m.	*The American School of Portraiture. Mr. Busselle	Main Hall
	2 p.m.	The Print Galleries (General Tour)	Main Hall
	4 p.m.	*Mediaeval Castle Buildings. Miss Freeman	Main Hall
4	11 a.m.	*Muhammadian Pottery. Miss Duncan	Main Hall
	2 p.m.	The Mediaeval Collection (General Tour)	Main Hall
6	11 a.m.	*Venetian Painting of the Late XV Century. Miss Abbot	Lecture Hall
	11 a.m.	*English Furniture: William and Mary. Miss Bradish	Main Hall
	2 p.m.	*The Artist and Society: the Function of the Patron. Mrs. Fansler	Main Hall
	2:30 p.m.	Motion Pictures	Lecture Hall
	4 p.m.	Etruscan Art. Doro Levi	Lecture Hall
7	2 p.m.	Egypt's Classic Age (Tour of Collections). Mr. Taggart	Main Hall
	2:30 p.m.	*The Artist and Society: the Function of the Patron. Mrs. Fansler	Main Hall
	2:30 p.m.	Motion Pictures	Lecture Hall
	3 p.m.	*Design: Italian Decorative Arts. Miss Cornell	Classroom K

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

<i>Date</i>	<i>Hour</i>		<i>Meeting Place</i>
NOVEMBER			
7	3:15 p.m.	Egypt: the Golden Age of the Empire (Tour of Collections). Mr. Taggart	Main Hall
	4 p.m.	Egyptian Architecture versus Modern Aesthetic Preconceptions. E. Baldwin Smith	Lecture Hall
9	11 a.m.	*Design in Textiles. Miss Cornell	Classroom K
	12 m.	The Collection of Armor (General Tour)	Main Hall
	2:30 p.m.	Motion Pictures	Lecture Hall
	3 p.m.	*Color in Chinese Porcelain. Miss Cornell	Classroom K
	4 p.m.	*Egypt: Individuals of the Middle Kingdom. Mr. Taggart	Main Hall
10	11 a.m.	*Gilbert Stuart and His Contemporaries. Mr. Busselle	Main Hall
	2 p.m.	The American Wing (General Tour)	Main Hall
	4 p.m.	*The Mediaeval Castle: Tapestries and Furniture. Miss Freeman	Main Hall
11	11 a.m.	Landscape Paintings (General Tour)	Main Hall
13	11 a.m.	*Venetian Pageant Painters. Miss Abbot	Lecture Hall
	11 a.m.	*French Furniture: Louis XV. Miss Bradish	Main Hall
	2 p.m.	*Painters and Patrons in Renaissance Italy. Mrs. Fansler	Main Hall
	2:30 p.m.	Motion Pictures	Lecture Hall
	4 p.m.	The Beginnings of Greek Art. Mary Hamilton Swindler	Lecture Hall
14	2 p.m.	Egypt: the Decline and End of the Empire (Tour of Collections). Mr. Taggart	Main Hall
	2:30 p.m.	*Painters and Patrons in Renaissance Italy. Mrs. Fansler	Main Hall
	2:30 p.m.	Motion Pictures	Lecture Hall
	3 p.m.	*Small-House Design: Early American Types (Gillender Lecture). Aymar Embury II	Classroom K
	3:15 p.m.	Egyptian Decorative Arts (Tour of Collections). Mr. Taggart	Main Hall
	4 p.m.	Modern Arts of Decoration: the Paris Exposition (Gillender Lecture). Richard F. Bach	Lecture Hall
16	11 a.m.	*Design in Rugs. Miss Cornell	Classroom K
	12 m.	Oriental Art: the Far East (General Tour)	Main Hall
	2:30 p.m.	Motion Pictures	Lecture Hall
	3 p.m.	*Color in English China. Miss Cornell	Classroom K
	4 p.m.	*Dawn of the Great Egyptian Empire. Mr. Taggart	Main Hall
17	11 a.m.	*American Miniatures. Mr. Busselle	Main Hall
	2 p.m.	The Egyptian Collection (General Tour)	Main Hall
	4 p.m.	*Mediaeval Tournaments and Games of War. Miss Freeman	Main Hall
18	11 a.m.	*Muhammadan Painting. Miss Duncan	Main Hall
	2 p.m.	The Collection of Roman Art (General Tour)	Main Hall

## EXHIBITIONS

Through December 5	Rugs and Carpets, an International Exhibition of Contemporary Industrial Art	Gallery D 6
Through December 12	Recent Accessions from the Museum's Excavations at Nishapur	Gallery E 15
Through November 14	Japanese Metalwork, Nō Masks, and Textiles from the Mansfield Collection	Room of Recent Accessions
Through October	Prints by Renoir and His Contemporaries	Galleries K 37-40
Beginning November 13	Prints: Accessions of 1933-1937	Galleries K 37-40



# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

## THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

### LOCATION

MAIN BUILDING, Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue buses one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 70th and 86th Streets.

BRANCH BUILDING, The Cloisters. Closed in its present location. The collections will be on view again when they have been installed in the new building being erected for them in Fort Tryon Park. Notice will be given of the opening of the new Cloisters.

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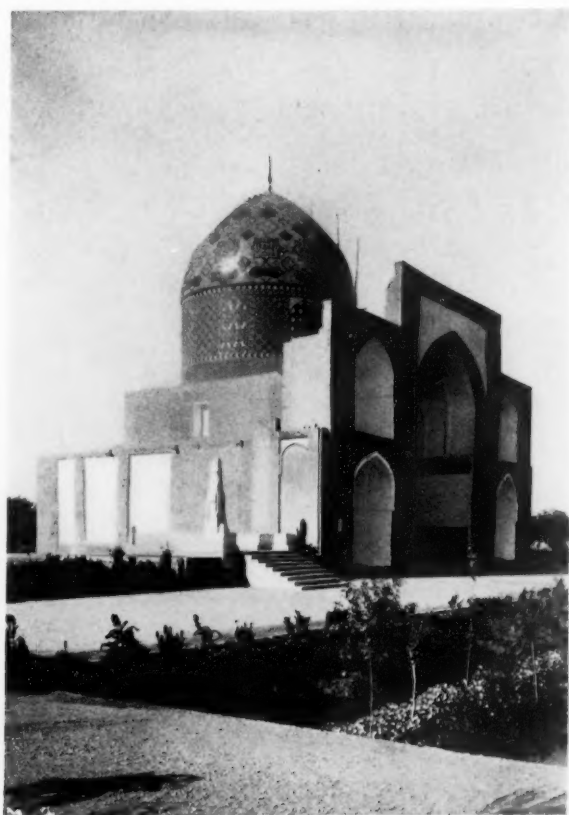
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THE METROPOLITAN MUSEUM OF ART  
THE ĪRĀNIAN EXPEDITION, 1936



THE TOMB OF ʿOMAR KHAYYĀM IN FRONT OF THE  
SHRINE OF MUHAMMAD MAHRŪK

NEW YORK  
1937

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Bulletin of the Metropolitan  
Museum of Art, New York, N. Y.  
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October, 1937

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1937

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## THE ĪRĀNIAN EXPEDITION, 1936

### THE EXCAVATIONS AT NĪSHĀPŪR

In the spring of 1936 the Museum's Īrānian Expedition resumed the work at Nishāpūr, in the province of Khurāsān, which had begun with a trial dig in August, 1935. Before starting actual excavations the members of the expedition had to restore and prepare for shipment the stucco reliefs discovered in 1935 in the mound called Sabz Pūshān. These stucco panels, which may be assigned tentatively to the end of the Sāmānid period (874-999), reveal the decorative splendor of Īrānian art. The expedition also continued excavation of the mound Sabz Pūshān and began excavation of five near-by locations which looked promising. Although the season was short, the results are highly satisfactory. The finds of stucco and ceramics established the importance of Nishāpūr as one of the great artistic centers of the Islāmic world. The pottery obtained through the excavation is of the utmost

value for the history of ceramic art in the Near East. With the aid of the coins found in the ruins a group of Nishāpūr pottery, representing hitherto unknown types, may be assigned to the later part of the eighth century or the beginning of the ninth century. This archaeological evidence for the dating of early Islāmic pottery is the first of its kind obtained on the soil of Īrān.

The report is divided into three sections: the first one, by Charles K. Wilkinson, summarizes the activities of the expedition and gives an account of the important ceramic finds; the second chapter, by Walter Hauser, in discussing the stucco decoration of Sabz Pūshān, provides an insight into Īrānian building methods during the eighth, ninth, and tenth centuries; the third chapter, by Joseph M. Upton, deals with the coins which help to establish the date of the excavated material.

M. S. DIMAND.

THE Īrānian Expedition, in the spring of 1936, was confronted with several tasks before it could settle down to continue the excavations begun in Nishāpūr in 1935. First of all it was necessary to dismantle the house and workrooms in Shīrāz, as our work on the Sāsānian site of Kašr-i-Abū Naṣr had been brought to a close.<sup>1</sup> Packing all our equipment into two lorries, we had it transported six hundred miles to Teherān, on the outskirts of which we had leased a house suitable to our needs. We converted the lower rooms into workshops and the upper into living quarters.

In the cellars of the Ministry of Public Instruction were stored about twenty cases of finely carved plaster from the wall deco-

ration which we had discovered in a trial dig at Nishāpūr in August, 1935.<sup>2</sup> After three months' labor we had repaired and restored all the important panels, and from them we had made a complete set of casts. It was thus possible, at the end of the season, to make a division with the Ministry of Public Instruction by which the Metropolitan Museum, on the one hand, and the Teherān Museum, on the other, each received a complete set consisting half of originals and half of casts.

On the completion of this work, which left us a much shorter season for excavation than we had expected, we gave up the house in Teherān, packed all the working apparatus and furniture into trucks a second time,

<sup>1</sup> BULLETIN, vol. XXXI (1936), p. 176.

<sup>2</sup> *Ibid.*, p. 179.

and sent them on their five-hundred-mile trip to Nishāpūr, where, after many vicissitudes, they eventually arrived. The test digs carried out there during the last season had proved very satisfactory, and it seemed justifiable to establish ourselves more thoroughly by constructing the workrooms that are essential to the efficient functioning of an archaeological expedition. The building had been started while we were working in Teherān from plans that Hauser had made, but on our arrival in Nishāpūr everything was in a half-finished state. This seriously interfered with our plans, as we could not commence digging until further progress had been made. Only five or six weeks could be counted on before the winter snows might be expected to put an end to our excavations and make precarious our journey back to Teherān.

Before giving details of the work that was done during the past season it would be as well, perhaps, to give a few details concerning the history and appearance of the ancient city of Nishāpūr. It was apparently founded in Sāsānian times, by either Shāpūr I or Shāpūr II. We know that in A.D. 430 the city was the capital of the district of Abrahshahr (Nishāpūr)<sup>3</sup> and, from Syriac sources,<sup>4</sup> that it was the see city of the Nestorian diocese of the same name—furthermore, that one Sāsānian king, Yazdegird II (reigned 438–457), made the city his usual residence. Burchīn Mihr, one of the three most famous fire temples of the Sāsānians, was in the vicinity of Nishāpūr.<sup>5</sup>

The city fell an easy prey to the Arab conquerors in 651, though a few years later they were temporarily driven out by a rising in Khurāsān. In 662, however, Kais ibn al Haitham as Sulamī was installed in Nishāpūr as governor of Khurāsān, a fact which suggests that the town was then of considerable importance. It should be borne in mind that until the eighteenth century the province of Khurāsān extended much further east than is now the case. Nishāpūr, Merv, Herāt, and Balkh were all within its

boundaries, but of these four cities only Nishāpūr is now included in the Irānian province of Khurāsān.

For the next hundred years references to Nishāpūr are somewhat scanty. In the middle of the eighth century Abū Muslim stirred up rebellion in Khurāsān against the Umayyad caliph, and in 748 he entered Nishāpūr. He became governor of Khurāsān, and during his tenure of office he built the Friday mosque in Nishāpūr.<sup>6</sup> In 755, at the instigation of the Caliph al Mansūr, he was murdered in Baghdād.<sup>7</sup>

Early in the ninth century Khurāsān came under the rule of Tāhir ibn al Ḥusain, who was appointed governor of the eastern regions by the Caliph al Ma'mūn in 820. Under him and his sons the province became, practically speaking, independent. 'Abd Allāh ibn Tāhir made Nishāpūr his capital; it began to flourish, and we are told that new buildings and suburbs were erected.<sup>8</sup> Towards the end of the century the Ṣaffārids had succeeded in gaining Khurāsān, and in 892 'Amr ibn al Laith was confirmed in office as governor of Khurāsān. He, too, made Nishāpūr his capital. We learn from early sources that he added many buildings to the city, and his alterations to the Friday mosque are described in considerable detail.<sup>9</sup> After his death in 901 the province fell into the hands of the Sāmānids and was annexed to Transoxiana. Nishāpūr remained the residence of the governor and commander in chief of the province of Khurāsān and retained its prosperity and importance.

Of the city under the Sāmānids we have descriptions by Ibn Ḥaukal<sup>10</sup> and Iṣṭakhrī. From them we know that it was three miles long and three miles broad and that it was divided into forty-two wards. The streets were straight and about fifty in number, intersecting at right angles—a fact which may disillusion those who think that all oriental cities are necessarily composed of crooked

<sup>6</sup> *Relation du voyage de Nassiri Khosrau* (ed. Schefer, Paris, 1881), p. 279.

<sup>7</sup> *The Encyclopædia of Islam*, vol. I, p. 101.

<sup>8</sup> *Ibid.*, vol. III, p. 928.

<sup>9</sup> *Relation du voyage*, p. 280.

<sup>10</sup> Sir William Ouseley (trans.), *The Oriental Geography of Ibn Haukal* (London, 1800), p. 213; Ibn Haukal, *Bibliotheca geographorum Arabicorum* (ed. De Goeje), pp. 310–314.

<sup>3</sup> J. Marquart, *Ērānshahr* (Berlin, 1901), p. 74.

<sup>4</sup> I. Guidi, "Ostsyrische Bischöfe und Bischofsitze," *Zeitschrift der deutschen morgenländische Gesellschaft*, vol. XLIII (1889), pp. 396–401.

<sup>5</sup> *The Encyclopædia of Islam*, vol. III, p. 928.



lanes. Nishāpūr consisted of three main parts: the city proper, the citadel, and the suburbs. The city proper was walled and had four gates, of which the names are known. Outside the city was the citadel, with two gates piercing its walls. Its ruins are, in all probability, the mound now known as Tep-

There were eleven doors flanked by columns of black and white marble. The walls and sloping roof were covered with painted and gilded arabesques and sculptures.<sup>11</sup> It was situated in the Military Square; near this square were the chief bazaar and the governor's palace, which had been built by 'Abd

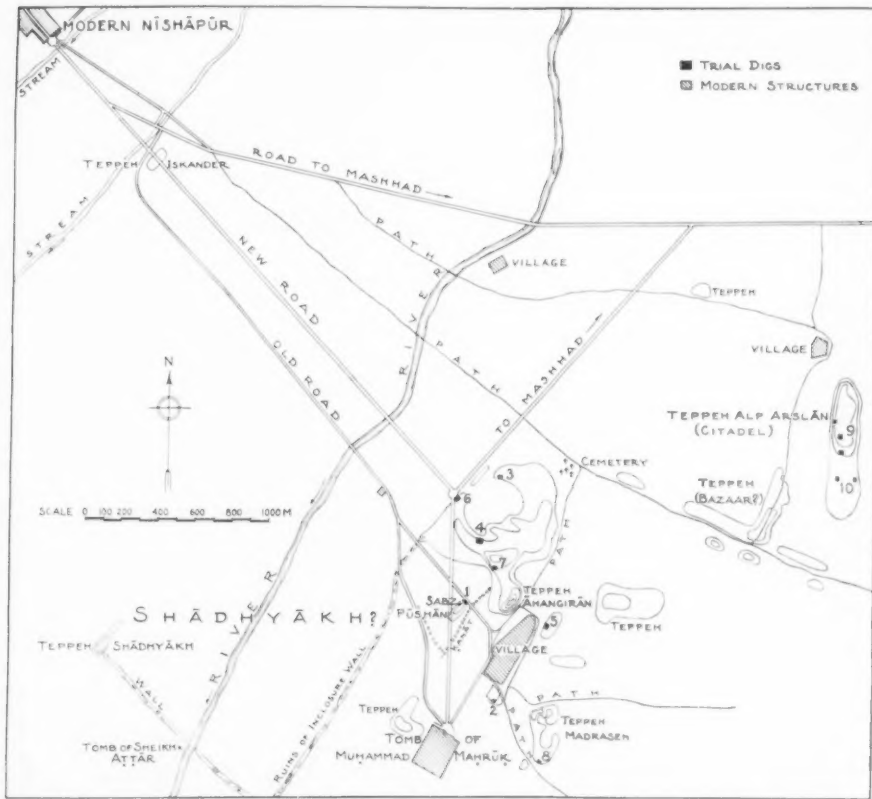


FIG. 1. SKETCH MAP OF NĪSHĀPŪR AND ENVIRONS

peh Alp Arslān (fig. 1, no. 9), a large artificial platform made of earth and mud bricks standing high above the surrounding plain. Also outside the city were the suburbs, and these, too, were walled. Here was to be found the Friday mosque, originally built by Abū Muslim and altered and extended by 'Amr ibn al Laith, the Ṣaffārid, who replaced the wooden columns with others of brick, building three arcades round a great court. The main building is said to have been of great elegance, with golden tiles.

Allāh ibn Tāhir (governor, 828-844) and rebuilt by 'Amr ibn al Laith (governor, 892-900). Near this in turn were the small bazaar and the prison. The city was famous for its rich merchants, and the store of merchandise increased daily by the coming of caravans.

The fact that all the suburbs, as well as the city proper and the fortress, were walled conforms to a custom that had endured for

<sup>11</sup> G. Le Strange, *The Lands of the Eastern Caliphate* (Cambridge [England], 1930), p. 395.

centuries. Indeed, not until the present reign, of H.I.M. Shah Riza Pahlevi, have the inhabitants of towns and villages dared to live without massive walls and towers of trodden clay.

It is curious that in these ancient chronicles no buildings of any importance are mentioned as being situated in the city proper, and one is tempted to think that this was the decaying Sāsānian city and that the mosques and other important buildings

their rule, Nishāpūr fell into the hands of the Saljūq Turks. Tughril Beg took the city in 1037 and made it his capital, and his successor Alp Arslān resided there for a time. Under the Saljūqs Nishāpūr once more attained a position of cultural importance, owing largely to the brilliance and energy of Nizām al Mulk, vizier of Alp Arslān (reigned 1063-1073) and Malik Shāh (reigned 1073-1092). Nishāpūr was especially famous for its madrasehs (state colleges)<sup>13</sup> and during

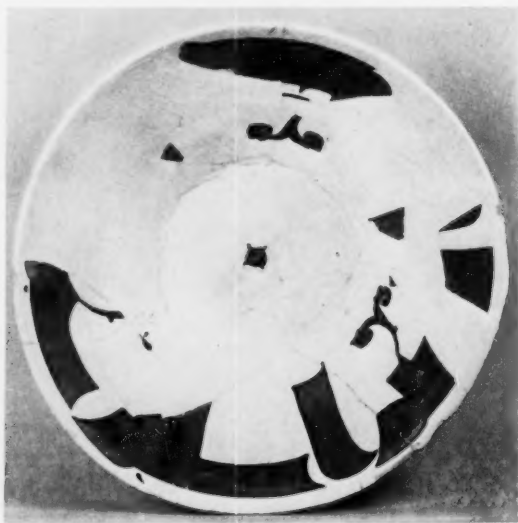


FIG. 2. GLAZED BOWL FROM SABZ PŪSHĀN  
DIAM. 10½ IN. NEW YORK

erected during the early Muḥammadan era were built in the suburbs on fresh land rather than in the congested old city. We have, however, no material at the present time to substantiate this hypothesis. It must be pointed out that the lack of Sāsānian potsherds near the early Islāmic remains indicates a more distant site. Only further excavations will settle the question of the location of the Sāsānian city. Sykes's suggestion of a site near Janātābād is far from conclusive.<sup>12</sup>

From the hands of the Sāmānids the ruling power in Khurāsān passed to the Ghaznavids; then, after half a century under

this period could boast of at least thirteen libraries, one of which contained five thousand volumes dealing with the sciences.<sup>14</sup> Here lived ʿOmar Khayyām, poet, scholar in philosophy, jurisprudence, and history, and one of the greatest mathematicians of mediaeval times.

In 1145 Nishāpūr was damaged by an earthquake, and in 1153 it was burned and devastated by the Ghuzz Turks. The old city was deserted but again flourished in the suburb of Shādhayākh, which had been founded by ʿAbd Allāh ibn Tāhīr and was

<sup>12</sup> P. M. Sykes, "A Sixth Journey in Persia," *Geographical Journal*, vol. xxxvii, no. 2 (February, 1911), p. 154.

<sup>13</sup> Madrasehs were employed not only for the dissemination of religious knowledge but also for political ends. Cf. E. Diez, *Persien: Islamische Baukunst in Churāsān* (Hagen, 1923), p. 61.

<sup>14</sup> *Relation du voyage*, Appendix II, p. 281.



FIG. 3. EXCAVATED ROOMS AT THE NORTH END OF SABZ PŪSHĀN



FIG. 4. WINE PRESS AT SABZ PŪSHĀN

not further fortified. Yākūt gives an interesting account of Shādh-yākh as it was in 1216.<sup>15</sup> This town was completely sacked in 1221 by Chinghiz Khān, the Mongol leader, and finally destroyed by an earthquake in 1280. The inhabitants then rebuilt the city on a new site to the northeast, and there Nishāpūr stands to this day. Mustaufi in 1340 and Ibn Baṭṭūṭa in 1355 visited Nishāpūr and described it as a populous

the request of His Excellency, the Governor of Nishāpūr.

Of these sites only one had been previously excavated by us: the mound known as Sabz Pūshān (fig. 1, no. 1) on the west side of which we uncovered the carved plaster dado and on the north end of which, in a room destroyed by fire, we found the fine pieces of glazed pottery noticed last year.<sup>17</sup> This season we continued to clear the rooms

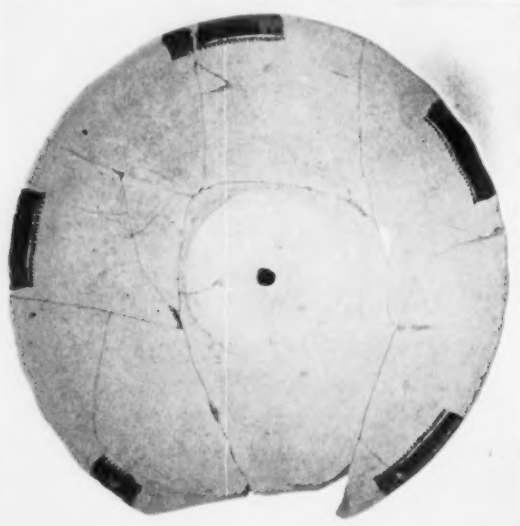


FIG. 5. GLAZED BOWL FROM SABZ PŪSHĀN. DIAM. 12 IN. ṬEHERĀN

city with a fine mosque encircled by four colleges.<sup>16</sup>

Returning from past history and descriptions of a vanished Nishāpūr, we shall now continue the account of our own efforts to uncover evidences of that history and add to what is known of the city, its buildings, and the products of its artisans and craftsmen. With the few weeks remaining for excavation, we decided to confine the test-digging to a small area, so that one person without difficulty could supervise the various groups of workmen. Five locations were chosen, and to these one more was added at

on the north side and turned up further evidence that the complex had been gutted by fire, then repaired or reconstructed. We exposed a series of rooms built of sun-dried brick and packed mud (*chīneh*), with walls and floors covered with white undecorated plaster (fig. 3). One of the rooms was fitted up for the treading out of wine. The simple hopper, built in the corner, was constructed of sun-dried bricks covered with a coat of plaster (fig. 4). An earthenware pipe allowed the juices to run out of the press. An unglazed bowl set in plaster was conveniently placed to catch any spillings. In this was found an empty jar, but, as it is too large to go under the spout, it could not have been used to receive the juice from the press. Our landlord told us that similar constructions

<sup>17</sup> BULLETIN, vol. XXXI (1936), p. 180.

<sup>15</sup> C. Barbier de Meynard, *Dictionnaire géographique* (Paris, 1861), pp. 340-342, 579-581.

<sup>16</sup> A. V. Williams Jackson, *From Constantinople to the Home of Omar Khayyam* (New York, 1911), p. 257.

# THE ĪRĀNIAN EXPEDITION, 1936

are even now in use for the making of wine.

When clearing another room, we discovered a small round opening lined with a pottery ring which seemed to be a large storage jar sunk into the ground with its lip on the floor level; this is a feature often found from the earliest times to the present

room too, and the ashes had fallen into the stairwell. Two boys with knives and baskets gradually cleared away the debris and found that the cellar itself was full of silt and almost free of pottery fragments. When the complex of buildings was reused, the wall was built over the stairway and the under-



FIG. 6. GLAZED BOWL FROM SABZ PŪSHĀN  
DIAM.  $10\frac{1}{4}$  IN. NEW YORK



FIG. 7. GLAZED BOWL FROM THE CELLAR  
OF SABZ PŪSHĀN. DIAM.  $8\frac{1}{2}$  IN. TEHERĀN

day in the houses of Īrān. After the room had stood empty for some days, we noticed a slight subsidence between the supposed jar and the wall and extending under the latter. On destroying the foot of the wall, we uncovered the head of a flight of stairs, access to which had been blocked by the building of the wall. Immediately under the wall, on the first few steps, were a mass of ashes and numerous pieces of glazed pottery. Obviously the fire had destroyed this

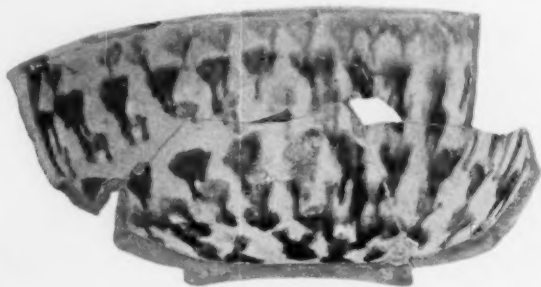
ground chamber became a catch basin. It is possible that this upper room was made into a courtyard, that a few fragments of pottery, mostly unglazed, fell through the opening in the floor, and that a basin beneath gradually silted up from the rain both before and after the final ruin of the superstructure.

The pieces of our two groups of glazed pottery, that from the burned-out room uncovered last season and that from our



cellar stairway, are made of fine reddish clay. In most cases the bowls are carefully fashioned, with thin walls and particularly well-made bases. The glaze is always transparent and usually colorless, being applied over a slip. Occasionally a pure white slip has been used, and the piece is so well glazed—as, for example, the bowl from the

white bowl (fig. 5), now in the Teherān Museum, was also found in the burned-out room, but this is not of quite such fine quality. The sole decoration of this piece consists of five broad rectangular strokes of black just inside the rim, with a row of small black dots under each, and a larger dot at the center of the bowl. There is no dot be-



INTERIOR



EXTERIOR

FIGS. 8, 9. FRAGMENT OF GLAZED BOWL  
FROM SABZ PŪSHĀN, NEW YORK

burned-out room illustrated in figure 2—that the ware resembles true porcelain. The bold letters on this piece are obviously of an early type and are painted in a fine bright red outlined in black with a few added decorative curls. The letters are not attenuated as are those on the pottery with Kūfic inscriptions from Samarkand.<sup>18</sup> A small device resembling a fish, likewise painted in black, adorns the center of the bowl. Another

<sup>18</sup> M. Pézard, *La Céramique archaïque de l'Islam* (Paris, 1920), pl. xci.

tween the black strokes on the rim as in the Samarkand ware. Another type of black and white bowl, very common in Nishāpūr, is shown in figure 6; here the decoration consists of a wave between two parallel lines, the spaces being filled by black dots. Black semicircular spots decorate the rim. The photograph shows the glaze flaking off in several places; loosening of the slip and glaze is very apt to occur on all these white bowls, and therefore they have to be handled with great care.

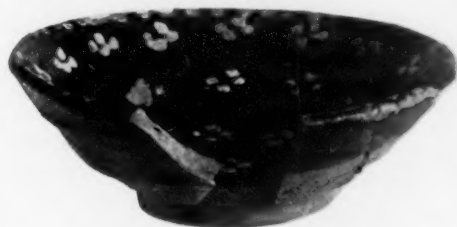
# THE IRĀNIAN EXPEDITION, 1936

In the group found in the cellar was a very fine piece (fig. 7) decorated with graffiato work. The slip is white, and the scratched design is strengthened here and there with

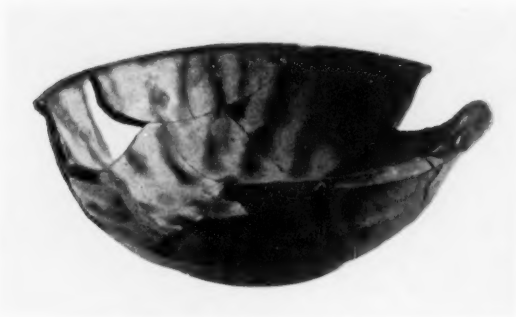
ing being the result of inverting the bowl after it was dipped in glaze. In this type the rim is often dark green, a feature also characteristic of some of the earliest Islāmic



DIAM. 5 IN. NEW YORK



DIAM. 4¾ IN. TEHERĀN



DIAM. 5¼ IN. TEHERĀN

FIGS. 10-12. GLAZED BOWLS FROM THE CELLAR OF  
SABZ PŪSHĀN

manganese brown. The bowl is colored with big splashes of mustard yellow, green, and brown. It is to be noted that in bowls of this type the rim is usually thicker than the upper part of the wall of the vessel, much as in modern unchippable glass—the thicken-

ing being the result of inverting the bowl after it was dipped in glaze. In this type the rim is often dark green, a feature also characteristic of some of the earliest Islāmic

<sup>19</sup> M. S. Dimand, *A Handbook of Mohammedan Decorative Arts* (New York, 1930), p. 134.

of similar workmanship found in last season's near-by dig. Related bowls have been found at Sāveh (but these have a yellow not a red body), at Sāmarrā, and at Hīra. This last site, near Kūfah in Mesopotamia and



FIG. 13. BROKEN POT, PROBABLY USED AS A MODEL. NEW YORK



FIG. 14. DRAWING OF THE DESIGN IN FIGURE 13

about a hundred and fifty miles from Sāmarrā, is of great importance, although as yet it has been but little dug.<sup>20</sup> Much of the material there can be definitely dated in the eighth century—one of the centuries of which Islāmic scholars dealing with ceramics are now so shy.

<sup>20</sup> D. Talbot Rice, "Oxford Excavations at Hīra," *Ars Islamica*, vol. 1 (1934), pt. 1, p. 70.

An interesting small bowl is shown in figure 10. It has a dark brown slip and a decoration consisting of several light red circles, each filled with three white spots and surrounded by an inner circle of tiny dots and an outer circle of white spots. These "daisies" were frequently used in Sāsānian ornament and are found on garments, saddles, and metal bowls. Alternating with the "daisies" on the sides of our dish is another common Sāsānian motive, also done in white. This



FIG. 15. UNGLAZED JUG WITH INCISED DECORATION. FROM SABZ PŪSHĀN  
H. 7¼ IN. NEW YORK

bowl has much in common with the larger black bowl pictured in last year's BULLETIN.<sup>21</sup> Of the same group and also from the cellar is a small bowl (fig. 11) with a dark manganese brown slip, a row of single dots round the rim, and clusters composed of four white dots.

Another small bowl (fig. 12) from the cellar group is interesting for its connotations as well as in itself. The slip is white, and the decoration consists of dabs of green and a green rim. The whole bowl is covered with a colorless glaze. At Sāmarrā and at Sāveh has been found real T'ang pottery with such dappled green decoration but with a firmer porcelaneous body and a much finer and harder glaze than any of ours. Our bowl is a

<sup>21</sup> Vol. xxxi (1936), p. 179, fig. 5.

# THE ĪRĀNĪAN EXPEDITION, 1936

definite attempt to imitate this Chinese ware. From the gutted room came other pieces that evince Chinese influence. One is shown in figures 8 and 9, a fragment of a bowl of red pottery with a white slip. On the outside there is graffiato decoration enhanced by splashes of yellow, green, and

stored.<sup>22</sup> Chinese pottery during the T'ang dynasty traveled far and wide—to Īrān, to Iraq, and to Egypt—and, excelling as it does the ceramic products of these countries, it is not surprising that it greatly influenced them. The Chinese empire reached its zenith under the T'ang dynasty (618-906); its



FIG. 16. GLAZED BOWL FROM SABZ PŪSHĀN. DIAM. 12 IN. TEHERĀN



FIG. 17. GLAZED BOWL FROM SABZ PŪSHĀN. DIAM. 8 IN. NEW YORK

manganese brown, and on the inside are triangular blobs of green and yellow in alternate rings. Another type is exemplified by a bowl now in Teherān (fig.16); in this case the red pottery has as decoration a free blossomlike motive in graffiato work. The slip is white, and a fine green glaze that runs thick and dark on the edge covers the bowl. The Metropolitan Museum has a somewhat similar bowl which has been re-

northern boundaries extended into Turkestan, and Chinese junks sailed up the Persian Gulf.<sup>23</sup> In 751 the Chinese army was defeated by the Arabs under Ziyād ibn Sālih on the Talas River not far from Tashkent, and many prisoners were taken (20,000, according to Arab sources; the Chinese

<sup>22</sup> Acc. no. 36.20.3.

<sup>23</sup> R. L. Hobson, *Chinese Pottery and Porcelain* (London, 1915), vol. 1, p. 23.

figures, as might be expected, do not agree). Tha'ālībī<sup>24</sup> says that these Chinese prisoners taught the inhabitants of Samarkand how to make paper, and Ibn al Faḳīh Hamadhānī, who wrote in the opening years of the tenth century, refers to the development of industry in Transoxiana and Khurāsān under Chinese influence. From such references as are to be found, it can be seen that Chinese influence was an actual fact in the handicrafts of Īrān. Khurāsān, from its position in the east of the country and on the great trade route between the East and

of the mid-eighth century, three of the turn of the century, one of the early ninth century (819), two of the end of the tenth century, and one probably of the twelfth century.

Thus, from the regions which produced our bowls we seem to have coins of two distinct groups, those dating between the years 731 and 819 and those of the end of the tenth century, with three others sporadically placed in the following three centuries. There seems to be a very evident blank between 819 and 976. As all the coins of our first burned room belong to the earlier



FIG. 18. GLAZED BOWL FROM THE VINEYARD. DIAM. 10 $\frac{1}{4}$  IN.

the West, was bound to give evidence of this.

Scattered among the glazed pottery discovered last year and in the debris of the rooms near the cellar were a number of coins. These have been cleaned, and twenty-seven have proved to be more or less legible. Upton has found that of the five discovered during the first season, four are of the eighth century (731-767), and one of about the year 815. Of those from the neighborhood of the stairway leading underground, three are of the eighth century; one not very legible coin is of the late eighth century or early ninth; two are of the year 819; one is of the tenth century (976-997); one is probably of the eleventh century and another of the thirteenth. The other rooms near the north-western edge of the mound yielded six coins

group and as we are compelled to assign all our pottery on the cellar stairs to the first period of occupation of the site, we can confidently ascribe our finds in these two places to the latter part of the eighth century and the first half of the ninth century. This allows plenty of time for the coins, several of which were minted in Nishāpūr, to have come into circulation and, for the most part, gives them a life of from thirty to seventy years. The later coins belong to the period which began with the reoccupation of the buildings and ended with their final destruction. The blank in the ninth and tenth centuries would seem to indicate that the Ṣaffārids destroyed the region in the mid-ninth century and that it was not reoccupied until sometime in the Sāmānid reign.

The fact that a bowl usually ascribed to the tenth century, and similar to the one

<sup>24</sup> *Latā'ifu'l-Ma'ārif* (ed. Jong, Leyden, 1868), p. 126.



# THE ĪRĀNIAN EXPEDITION, 1936

illustrated in the BULLETIN for September, 1936, figure 5 (a larger version of our fig. 10),<sup>25</sup> was found in a collection from Afrāsiyāb, an ancient suburb of Samarkand, cannot be allowed to influence our revised dating. Our numismatic evidence is too strong. The relation between our pottery and that of Afrāsiyāb in many cases is stylistically close, but the subject of the similarities and

Lacking real archaeological evidence, practically all dating of the first few centuries of Islām has been done purely by comparative methods. The usual basis for comparison is the group from Sāmarrā, in Iraq, a city that was created and deserted in the ninth century (838-883).<sup>29</sup> The pottery found on that site will always be of the greatest importance, but it must be borne



FIG. 19. VIEW OF TEST DIG IN THE VINEYARD

the differences of the ceramic products of Nishāpūr and Afrāsiyāb is still too uncertain to be undertaken here.

Extraordinarily little is known of the decorated and glazed pottery of Īrān of the seventh, eighth, and ninth centuries. Apart from some examples of Hamadān-Zenjān ware<sup>26</sup> and other pieces which definitely show signs of Sāsānian influence and a group from Susa,<sup>27</sup> little is ascribed to these centuries except by Pézard,<sup>28</sup> whose dating has rightly, in many cases, been questioned by other authorities.

<sup>25</sup> Vol. xxxi, p. 179.

<sup>26</sup> Dimand, *op. cit.*, p. 124.

<sup>27</sup> *Mémoires de la Mission archéologique de Perse*, vol. xix (Paris, 1927).

<sup>28</sup> *Op. cit.*

in mind that it is of little use in dating wares of an earlier period and that even for pottery of the ninth century it cannot be used very accurately for far-distant places. Khurāsān is some thousand miles away, and though the province was politically linked to Iraq under the Sāsānian empire and again after the Arab conquest in the seventh century, it achieved virtual independence from the ninth century on. In the eighth century the Khurāsānians under Abū Muslim were leaders in the overthrow of the Umayyads and the setting up of the 'Abbasids in Baghdād. Thereafter many of the high officials and army commanders were

<sup>29</sup> F. Sarre, *Die Ausgrabungen von Samarra*, vol. II: *Die Keramik von Samarra* (Berlin, 1925).

from the eastern provinces of the Empire.<sup>30</sup> Thus Khurāsān was far too virile a province to produce merely copies of work of Baghdād and Sāmarrā; on the contrary, much of the artistic development in the capital must have been influenced by Khurāsān and Transoxiana.

In figure 17 we have an example of a completely different type of pottery and one which numerous fragments indicate to be

which we have not been able to establish a clear relation to the rest of the plan, and therefore we cannot definitely assign a date for it. We believe, however, that it belongs to the ninth century and hope that further excavations will provide convincing evidence for an attribution of the type. Before work was stopped on this site fragments of painted blue and red plaster were found that must have come from a curved niche.



FIG. 20. VIEW OF THE VILLAGE TEPPEH BEFORE EXCAVATION

very common in Nishāpūr. The body in this case is not red but yellowish gray and has no slip. The bold designs, under a colorless glaze, are drawn with a heavy black line, and the ground is covered with hatching. Here and there are spots of brilliant yellow and green, and strokes of black decorate the exterior. This kind of pottery is very hard but is not so finely made as those previously mentioned, and always it seems to appear in this squat convex shape. Our bowl was found on the floor of a room for

Near them, on the plaster floor, were the fragments of two broken pots (see figs. 13 and 14). On assembling them, it was obvious that they belonged to a type of unglazed gray pottery, with plain handles and bands of incised decoration on the exterior of the necks (see fig. 15). In the case of our pots, however, the handles and the necks had been broken off, and the bodies decorated on the inside with four inverted "pine cones" divided and surrounded by bands and loops. As the designs are painted in gray, black, and vermilion on a white slip and are unfired and unglazed, these broken pots could hardly have served as containers; and as the edges of the breaks have not been smoothed down,

<sup>30</sup> A. R. Guest, "Relations between Persia and Egypt up to the Fatimid Period," in T. W. Arnold and R. A. Nicholson (ed.), *A Volume of Oriental Studies. Presented to E. G. Browne* (Cambridge, 1922), p. 174.

employment as decorative inserts into a wall or niche is unlikely. It seems most probable that they were models or trial designs for bowls. There are traces of kilns in the vicinity of this particular site, and one is known to exist within two hundred yards (fig. 1, no. 7). Though the writer is unaware of any bowl with an identical pattern, there are many extant from other sites with similar designs consisting of four cones separated by bands.<sup>31</sup> This type persisted to the

the difficulty of continuing under the vineyard. The doorway was flanked on either side by maṣṭabeḥs, low benches made of



FIG. 21. LUSTERED WASTER FROM THE OUTSKIRTS OF NĪSHĀPŪR

thirteenth century or later, becoming more and more elaborate as time went on, and the bands came to be covered with minute decorative scrolls.<sup>32</sup>

In a vineyard near the brilliantly colored dome of the shrine of the Shi'ite Muḥammad Maḥrūk, who was a relative of the Imām Rīzā (died in Mashhad in 817) and was burned to death by one of the Sunni governors of Khurāsān, another trial dig (fig. 1, no. 2) was started. But on reaching a doorway (fig. 19) we proceeded no further, on account of the shortness of our time and

<sup>31</sup> Cf. *Mémoires de la Mission archéologique de Perse*, vol. XIX, no. 116 from Susa.

<sup>32</sup> See the thirteenth-century bowl from Ray in the Metropolitan Museum (acc. no. 34.151).



FIG. 22. BLUE GLAZED TILE FROM THE SOUTH HORN. W. 10 IN. NEW YORK



FIG. 23. BLUE GLAZED JAR FROM THE VILLAGE TEPPEH. H. 8 IN. NEW YORK

loose earth covered by a thin skin of plain white plaster. As these were a later addition, they were removed by us. From the fill inside of them we obtained two very interest-

ing bowls which belong to a single type.

These bowls are very distinctive in color and design (see fig. 18). Various shaped panels are drawn on the cream white slip

with a trifoliate design. The color of these bowls strongly suggests that lustered pottery served as the model. As far as we know lustered ware was not made in the

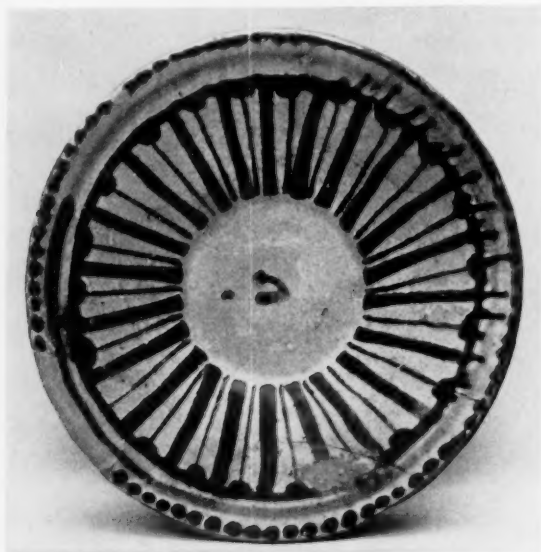


FIG. 24. GLAZED DISH FROM A CELLAR IN THE VILLAGE TEPPEH. DIAM.  $9\frac{1}{2}$  IN. NEW YORK



FIG. 25. GLAZED BOWL FROM A CELLAR IN THE VILLAGE TEPPEH. DIAM. 8 IN. NEW YORK

with a strong brown-black line, and some of these shapes are colored yellow. Most of the panels and the bottom of the bowl are filled with dots and peacock eyes or dots and small foliage on very thin curly stems; by the rim are two stylized birds and beneath them two triangular shapes that are filled

eastern part of Īrān before the Mongol conquest, but that it was made in Nishāpūr during this later period we now know, for a lustered waster (fig. 21) was brought in to us from a village on the edge of the old and destroyed city. We are not yet in a position to date the bowls as definitely as the pottery

# THE IRĀNIAN EXPEDITION, 1936

from the north end of Sabz Pūshān, but they certainly are earlier than the Mongol period. Certain features of the decoration, such as the trifoliate motive, which is also to be found on ninth-century luster ware from

To the north of Sabz Pūshān is a long mound that curves round in a wide crescent, the extremities of which for the sake of convenience were named the north and south horns. Last season a small dig had been

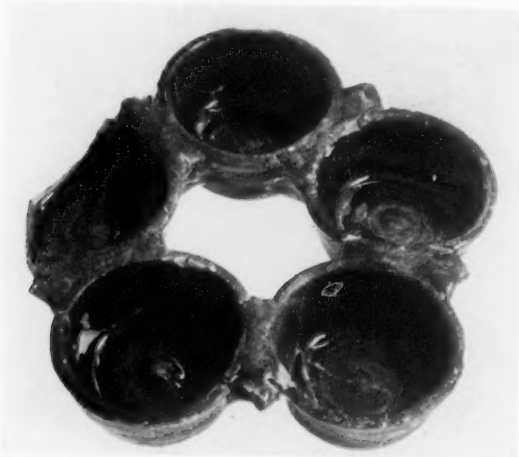


FIG. 26. GLAZED SWEETMEAT DISH FROM A CELLAR IN THE VILLAGE TEPPEH. TEHERĀN



FIG. 27. GLAZED BOWL FOUND NEAR THE VILLAGE TEPPEH. DIAM.  $8\frac{1}{4}$  IN. NEW YORK

Sāmarrā, point to an early date.<sup>33</sup> But the small leaf foliage is not usual before the twelfth century, and unless these bowls are a prototype it seems reasonable to date them in the eleventh or twelfth century. More work must be done in the field, however, before this interesting ware can be classed in a satisfactory manner.

<sup>33</sup> F. Sarre, *op. cit.*, pl. XIII, 2.

made on the south face of the south horn (fig. 1, no. 7),<sup>34</sup> where a kiln was found containing unfired earthenware bowls of a coarse type and also a large mass of fragments of molded pottery, together with some pieces of molds. This season a test dig was begun on the north horn (fig. 1, no. 3) but was soon discontinued, as pottery of

<sup>34</sup> BULLETIN, vol. XXXI (1936), p. 180.



only the meanest kind was found there. The test dig made on the south horn (fig. 1, no. 4) was of a more interesting nature. While making a *sondage*, we found a beautiful blue tile (fig. 22) with letters in the earliest form of Naskhī, and our hopes ran high for signs of a building of a character to merit decoration with bands of inscription in this material. Deep digging, however, proved to be exceedingly difficult, as near the surface were definite signs of an extensive late level, whence came a little bronze dish or cover which is in the Metropolitan Museum, many coins of the Khwārizmī, Muḥammad ibn Takash (ruled 1200–1220), and a fragment of a lustered tile. This level could not be



FIG. 28. GLAZED BOWL FOUND NEAR THE VILLAGE TEPPEH. DIAM.  $3\frac{7}{8}$  IN. NEW YORK

ruthlessly destroyed, so further efforts could not be made during our short season to uncover the lower level except in one spot that had already been laid bare by peasants, who make a practice of digging away dirt from the old mounds to scatter over their fields. From the room that was exposed on the lower level, it was apparent that the building was of some importance, for the plaster on the floor and walls was both hard and fine, particularly on the walls, where it appeared to be polished and showed traces of painted decoration.

A blue-glazed, thirty-two-sided jar (fig. 23) was brought in to us from a small mound (fig. 1, no. 5) near Teppeh Āhangirān, and an examination of this site led us to believe that it might be profitable to run a trial dig there. Figure 20 shows the mound, which we called the Village Teppeh, in its entirety. On the extreme left of the photograph can be seen the dome of the shrine of Muḥammad Maḥrūk and just in front of that the

wall enclosing the vineyard referred to above. The low mound is roughly elliptical in plan, and the ruins of which it is composed extend beyond its circumference under the cotton fields that surround it. A small stream runs close to the site, but most of the water in this locality comes from *kanāls* (underground aqueducts). In the old days, when this razed city was flourishing, every house had its own supply of water from underground passages and its own reservoir; hence the remark of a cynical Arab visitor, "What a pleasant city would Nishāpūr be were the canals on the surface and the inhabitants beneath."<sup>35</sup> The whole site is riddled with underground cellars or reservoirs, wells, latrines, and drains. In these ignoble places, the goal of every illicit digger and not to be ignored by the legitimate excavator, a great deal of pottery is usually found. It is undoubtedly true that the pitcher that goes too often to the well is the one that is broken, but it is also true that it is the one that is saved for posterity.

The mound consists of two levels of construction, the upper being on a different orientation from the lower. Except in one or two rooms work was carried out only on the upper level, and of this it was possible to lay bare about one half. From a cellar near the edge of the mound several interesting pieces were obtained. In the room from which stairs descended to the underground chamber was found a silver coin of Talhah ibn Tāhir (governor, 822–828), which alone suggests but does not prove a ninth-century date for this group of pottery. One of the best pieces from here (fig. 24), a very shallow dish now in the Metropolitan Museum, is made of beautifully turned red pottery. It is covered with a white slip and decorated with alternating thick and thin radial strokes of brown. The circumference is enlivened by a ring of bright red and one of dark brown spots. The whole dish is covered with a slightly greenish glaze. Another piece is a complete bowl (fig. 25) also made of red pottery, but not very well turned. It is covered with a white slip and is decorated with a cross, the arms of which are filled with cross-hatching in graffiato work. The intersections of the hatching are touched with spots

<sup>35</sup> *Relation du voyage*.

of manganese. Between the arms of the cross, which are outlined with strokes of a warm brownish yellow, are broad strokes of green. This piece is closely connected with the group from Sabz Pūshān. From the same cellar in the Village Teppeh came a sweetmeat dish composed of five small bowls (fig. 26). This example is made of red pottery with a brown slip and is glazed, but fragments of similar dishes colored with a blue glaze were also unearthed in this underground chamber. In our excavations at the Sāsānian site

kind of ware was found in the cellar of Sabz Pūshān, so that an early date is indicated. The other bowl (fig. 27) is of finely turned red pottery covered with a brownish black manganese slip under a colorless glaze. Round the inner wall of the bowl runs a stylized Arabic word in white probably meant to be *barakeh* ("blessing") repeated several times. An admirable example of the best type of eastern Īrānian pottery, this is a very attractive piece, showing as it does a complete absence of the elaborate all-over



FIG. 29. VIEW SHOWING MEN EXCAVATING AT THE "FALAKEH"

near Shīrāz we had found a prototype, a dish composed of three bowls made of red pottery with a red slip and unglazed. A thirteenth-century sweetmeat dish, a platter with seven compartments, is in the Metropolitan Museum.<sup>36</sup>

From a spot near by two most interesting pieces were brought in by peasants who had been getting dirt for their fields. That shown in figure 28 is a small bowl of beautifully made red pottery with a brown slip, which shows under the colorless glaze as a bright red-brown. A zigzag between parallel lines, all of black spotted with white, crosses the bowl, which is further decorated by bright yellow plant motives resembling branches of sugar cane. A fragment or two of this

<sup>36</sup> Acc. no. 21.90.

patterns that mar so much later work. Without much evidence beyond the style of calligraphy, we believe this to be a tenth-century Sāmānid bowl. The workshops of the eastern provinces excelled in designing bowls with decoration of white on black and black on white.

The Governor of Nishāpūr, wishing to draw the attention of travelers to the burial place of Omar Khayyām (illustrated on the cover), which is situated in the garden of the shrine of Muḥammad Mahrūk, changed the course of the Mashhad road and between Nishāpūr and the shrine planned a *falakeh*, a circular place (fig. 1, no. 6), adorned with a flower garden and rest house. At the opening of the branch road to the tomb he has erected a pair of brick columns with several

quatrains of the poet in glazed tiles thereon. On leveling the ground he found numerous old bricks and other debris of ancient building, together with innumerable potsherds. He asked whether we would care to clear the site to prevent any archaeological information from being irretrievably destroyed. Our men rapidly cleared the area (fig. 29), which, though it yielded several interesting fragments, did not produce anything of importance. It was, however, most gratifying to find the local authorities so willing to cooperate in our efforts to add to the knowledge of ancient Nishāpūr, for such collaboration is most definitely of mutual advantage. The Īrānians are extremely proud of their past.

To sum up we can say that our test digs of this season, in spite of the extremely short time that was devoted to actual excavation, produced several exceedingly rare and handsome bowls. More important still, we have been able to date in a definite way several types of early Islāmic pottery. We hope with further digging to procure other examples of this early period and also specimens of later work which will enable us to clear up at least some of the obscure problems that exist in the field of Īrānian ceramics. Only by scientific excavation is it

possible to fulfill this hope. Until quite recently dating before the twelfth century has been little better than guessing, outside of Sāmarrā and Hīra, and these are not in Īrān.

At present our great site has been touched in only a few spots, and we have had no time to search for the Sāsānian city, nor has it been possible to identify any of the buildings mentioned by the early Muḥammadan geographers, which would enable us to discover the layout of the ancient city. The site at Nishāpūr should yield much needed information not only for filling the lacunae in the history of ceramics but also for the history of architecture. Especially do we hope for details of the early *madrash* (state college), of which no single early example is to be found standing. Some of the earliest *madrash*s were built in Nishāpūr. In fact the ʿAbbāsids built eight there, according to Ḥāfiz Abrū, who quotes from earlier sources; and we know that these schools originated in Khurāsān and spread westwards. In 1067 Nizām al Mulk built the first one to be constructed in Baghdad. To fulfill our program will require several seasons' uninterrupted work, and this should yield both valuable objects and archaeological information. C. K. WILKINSON.

## THE PLASTER DADO FROM SABZ PŪSHĀN

The peasants of Nishāpūr are continually digging away at the old mounds. They have the idea that earth taken from the ruins contains nitrates and that it fertilizes and lightens the soil of their fields. Often they uncover mud and baked brick walls, and occasionally they find excellent objects. As we were none too pleased in 1935 with the results of our early test-digging on and around Teppēh Alp Arslān, the most important-looking mound in the plain (fig. 1, nos. 9 and 10), we began looking about in all these ready-made trial excavations for evidences of some impressive building which might yield architectural ornament in tile, carved stone, or plaster. Nearly every mound of any size in the region between Sabz Pūshān and Teppēh Alp Arslān showed fragments of plaster string courses of a rather unexciting type (fig. 30), a simple chevron in three or four planes, sometimes decorated with pear-shaped drops and scrolls in low relief. Many yards of this must have been produced, scarcely varying in size or height of relief throughout the whole period of its use. Carved plaster wall decoration was common in Parthian and Sāsānian times and has continued so down to the present day, probably because of its cheapness and the ease and speed with which large areas may be adorned. The Persian has always liked to cover every available surface of his buildings with pattern. There was a great flowering of this art in Saljūq times, the eleventh and twelfth centuries, from which numerous beautiful examples are known—such as those at Khargird, Kazvīn, Ardīstān, and Buzūn. Nishāpūr had been founded by the Sāsānians and had been the residence of the great Saljūq, Alp Arslān, before he ascended the throne, and the home of Nizām al Mulk, his famous vizier, who caused the magnificent stucco inscription in Khargird to be made. The latter had also built a madraseh in Nishā-

pūr.<sup>1</sup> Hence there was reason to hope that by a persistent search in all the holes we could find we might discover traces of really good things without preliminary digging.

Luckily for us the local officials took an interest in our doings, and when we talked them over with the representative of the Ministry of Education, who acts as superintendent of schools and guardian of the pious foundations and antiquities, he suggested going to look at a place where he had stopped the farmers from getting further dirt in the previous springtime, as they had pulled out several pieces of carved palmettes and bared the ends of two plastered walls. The discovery had come to his notice on one of his tours of inspection to the garden tomb of 'Omar Khayyām; and fearing the destruction of some important monument, he had thought it wise, as guardian of antiquities, to ban all digging in that mound. Our visit showed us a bit of wall protruding from the side of the hillock, with a smooth plaster dado of uncertain height topped by what appeared to be cusping and a horizontal band of interlaced straps deeply cut in the plaster. This was all the encouragement we needed to begin work at once.

A few days only were required to remove the debris from the top of the mound near the exposed wall. Then with great care we began cleaning along its face. In less than a meter the plaster decoration turned from southeast to southwest around a corner, and suddenly what we had thought to be cusps merged into a band of beautiful pattern, becoming in the complete design the top part of a foliated medallion enclosing carved palmettes. Summoning all our restraint we proceeded carefully along the dado, as we now knew it for certain to be. Gradually the long panel appeared and then an engaged column, part of the frame of a

<sup>1</sup> E. Diez, *Persien: Islamische Baukunst in Churāsān* (Hagen, 1923), p. 61.

mihrāb set slightly back from the face of the main wall in a second corner (fig. 32). More and more pleased we continued our work, uncovering the northwest wall and revealing two squarish panels (fig. 31) and one narrow one making a reveal between them (fig. 33). Then came a doorway and a half-destroyed pier denuded of its ornament. There was no sign of a fourth decorated wall forming a room, so we could, in the interval of deciding on a method for removing the plaster, have our men continue the digging for a plan of the structure. Guards were placed permanently in the area to keep in-

steps running under the highest part of the mound and then turned to the northwest side where the doorway indicated a room. As the mound grew shallower in this direction and seemed to present no great difficulty, we thought it might quickly give us a clue to the uses of the building. We already knew from a fall of earth that the southwest doorjamb had a carved panel in place (fig. 38) and that the back of the pier forming the other jamb also had some carving remaining near the top in the corner of the room. The doorjamb on the northeast side proved to have no decoration, a fact indi-



FIG. 30. FRAGMENTS OF PLASTER STRING COURSES

quisitive visitors away both night and day and to prevent the workmen from brushing against the walls during their work.

As the area in front of the plaster was cleared it became evident that we had a courtyard (figs. 34 and 37), with our decoration forming the ornament of an *iwān*, or niche, on its southwest side, and that to the east a somewhat similar feature could be expected. We were prevented from going far in this direction by a mass of fallen carved plaster which we knew we could not possibly deal with in the three remaining weeks of our season. We extracted two samples of the patterns (figs. 35 and 36), one from the southwest wall and one probably from the northeast wall, and then covered the rest over with a thick layer of mixed mud and straw and filled up the niche with earth to await another year. On the southeast side of the south *iwān*, as a trial we cleared a bit of an adjoining room or passageway up two

cating that the door itself when open lay against it, for plaster carving would have disintegrated behind a banging door. The doorway led into a square domed room with another door leading directly into the court. The dome of mud brick and the upper parts of the walls had collapsed, filling the chamber. Soon the unexpected difficulty arose. The wall bricks, though of sun-dried mud and badly broken, still retained a thin coat of smooth white plaster not more than a millimeter thick, with traces of black painted lines. We despaired of working out what sort of decorative pattern they indicated, as the least touch caused the plaster to crumble and slide off. Eventually, by cutting a vertical section through the mass and following one of the long thin white layers, gingerly lifting the overlying bricks and blowing and brushing off the loose dirt, we succeeded in uncovering a large section of the design originally on the southwest





FIG. 31. THE PLASTER PANELS ON THE NORTHWEST WALL  
OF THE SOUTH "ĪWĀN"

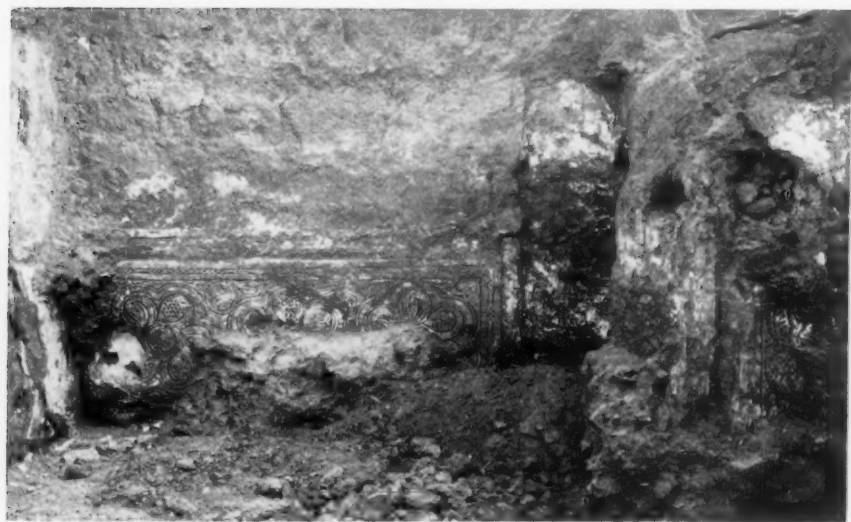


FIG. 32. THE SOUTH "ĪWĀN" AT SABZ PŪSHĀN DURING CLEARING

wall (fig. 39). Unfortunately we could devise no means of saving it, and, after photographing and drawing it, we were compelled to destroy it. Not far below this painting there was a layer of broken plaster carving, the remains of another dado which ran around the room below the painted decoration. Some small portions still adhered to the walls near the corners and the floor (fig. 42). The pieces were picked up



FIG. 33. THE PANEL ON  
THE REVEAL IN THE  
NORTHWEST WALL OF  
THE "TWÂN"

bit by bit, sorted into groups for the four walls, dried, and stored away. Among them were a few fragments of a Kūfic inscription in white on a blue ground, which started when in place just northwest of the doorway leading into the courtyard and ended in the east corner. We had left the pier in this corner between the two doors covered until the end; and now, cleaned with knife and brush, it presented a panel of palmettes within a border of conventionalized leaves and flat bands supporting a rectangle filled with Kūfic letters surrounded by a strapwork border (fig. 40). As a crowning feature there was a large "pomegranate" flanked by two

upswinging curved ornaments suggesting the streamers so common in Sāsānian work. The decorative scheme of the room was now fairly clear. A carved dado made up of hexagonal medallions ran around the room under an inscription. Above this the walls were white with black and red painted decoration. In the south corner was a mihrāb flanked by openwork plaster columns engaged in the wall (fig. 41); and in the southeast wall was a small niche, perhaps for books or lamps, with a simple geometrical ornament of an incised circle enclosing a rosette made by overlapping arcs of circles with the same radius as the surrounding circumference. The incised lines were painted black and the rosette stood out white on a red ground (fig. 42). The decoration of the upper part of the southwest wall consisted of a circle painted in red and outlined in black, enclosing scrolls of vines and flowers about a smaller circle. Under the large circle and tangent to it was a similarly treated semicircle. The background around this central feature was filled with rather summarily drawn plant forms. All this seems so free as to have been designed with the brush directly on the wall. Unfortunately there was no indication of the treatment of the dome or its supports.

Our excavation time was now at an end and we turned to the problem of removing the *twān* stuccoes from the walls. The plaster had dried out and become quite hard; but it was apparent that the deep carving, cracked and buckled, was in many places loose from its background and that any movement would cause it to collapse. Many of our evenings were spent in discussing this problem, and, limited by Nishāpūr's lack of resources, we agreed on the following process. First the surface was waterproofed by spraying with a celluloid solution; then it was coated about 1.5 cm. thick and all the carving filled up with mud mixed with just enough plaster to bind it into a soft cement. This we hoped would hold the loose pieces in place. Next, a thick layer of a native mixture of mud and chopped straw (a strong resilient substance used by most oriental peoples to cover the outsides of mud houses and walls) was applied and bonded by deep scratches into the mud coating. As a final

stiffening we laid on a centimeter of plaster. After this had all dried out we cut out the wall above the dado in a long groove, sawed down the corners of the panels and down their backs, freeing them from each other and the walls. We cut thin grooves along the bases, sawed under the panels wherever possible, then snapped them forward and laid them face down on their elaborate casing. Finally we waterproofed the backs and put on a layer of mud and straw and a covering of plaster carefully joined to the outer

jects from excavations into two equal portions and assigning these parts by lot, adopted on the advice of M. André Godard by the Ministry of Education and Fine Arts in Irān, could not be bettered.

The nature of the building is not yet determined. We must go further into the mound. The fragmentary inscription around the domed room, beginning on the north-east side with the formula "In the name of God, the merciful and the compassionate" and ending with the word "posterity" (*al*

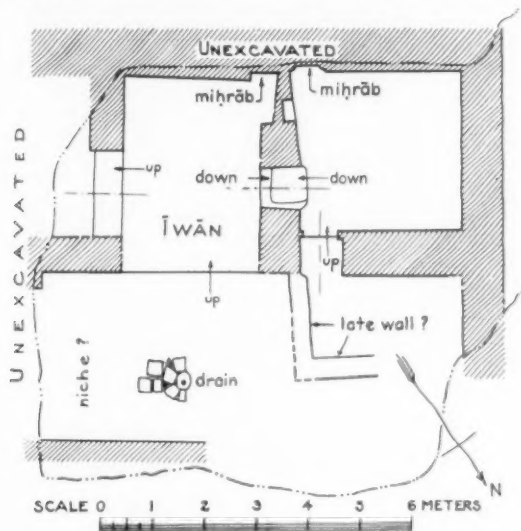


FIG. 34. PLAN OF THE BUILDING IN THE MOUND  
SABZ PŪSHĀN

skin over the front. Each panel was now entirely encased and when thoroughly dry was packed in a strong wooden box with straw and cotton for transportation to Teherān. It was too late in the season to attempt a definite cleaning and restoration in time for the division with the Irānian Government, so the precious cases remained in storage in the museum in Teherān until we could return from our winter's work in New York. They have now been cleaned, straightened, and restored, and casts have been made of the whole series. As Wilkinson says, half the originals and half the casts are in New York and the others in the Teherān Museum, where it is the intention to set up the whole series in its original shape. The excellent arrangement of dividing the ob-

*ākbirīn*) on the pier (fig. 40), seems to be religious in character and possibly from the Koran; for example, chapter xxvi, verse 84, part of the story of Abraham, says, "And ordain for me a goodly mention among posterity," a suitable expression for a funerary inscription. This, together with the two *iwāns* on the southeast and southwest sides of the court, suggests that our building may be a religious edifice—mosque, tomb, or school—though a place for prayer in a large private house or a palace is not impossible.

The construction of the building lives up to the description in the tenth century of Ibn Haukal,<sup>2</sup> who says that "the buildings

<sup>2</sup> Sir. W. Ouseley (trans.), *The Oriental Geography of Ibn Haukal* (London, 1800), p. 213.

are of clay." The two *īwāns* are of trodden mud (*chīneh*) with white plaster floors laid directly on the earth. Just in front of the plaster panels and extending under them a few centimeters was a single row of baked brick as a foundation for the decoration. The square room, probably because it was domed, had on the inside a footing of four to eleven courses of baked brick. The bricks are hard and pinkish and measure 6 x 25 x 25 cm. All the walls were covered with the mixture of mud and chopped straw, known to *Īrānians* as *kāhgīl*, and then with plaster of

the variety serves to make it more interesting, constantly leading the eye to the discovery of new forms within the well-proportioned scheme. There is no molding or modeling of the shapes; all is severely restricted to two planes. The plaster when freshly excavated and still damp showed clear evidences of having been polychromed. The broad bands enclosing the foliated medallions were white, and the narrow fillets next them on both sides were a bright golden ochre. The flat outside frame was also yellow, with the interlacing strap border in

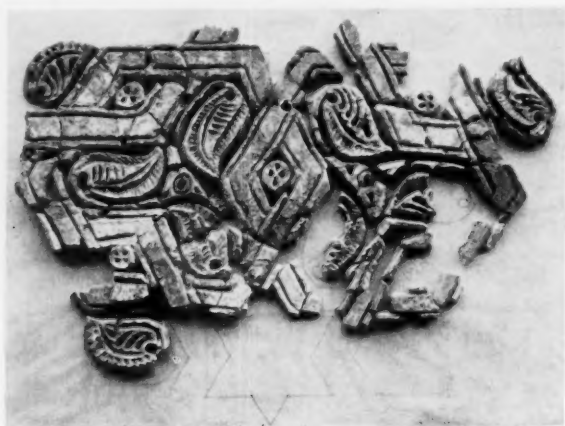


FIG. 35. PATTERN FROM THE NORTHEAST WALL (?) OF THE EAST NICHE

varying thicknesses in extremely thin coats.

Our plaster panels on the south *īwān* seemed to us, as they came fresh out of the damp earth, things of distinctive beauty and style, and as time has passed this impression has only increased. There is a masterly balance between the bands dividing up the surface and the detail filling the spaces. The palmettes and the flower and leaf forms always keep a firm outline, and the deeply cut diaper patterns of stars or triangles on many of the panels give a liveliness and color to the scheme without ever becoming monotonous or asserting themselves as they often do in the thirteenth- and fourteenth-century work. Throughout the whole dado there is no repetition, but a constant change in drawing as the palmettes revolve about the centers of the medallions (fig. 43). Far from giving any restlessness to the design,

white in its midst. The star in the center of the right-hand sexfoil next the *mihrāb* showed yellow against a blue ground flecked with triangular shadows; and some of the palmettes had small specks of light red and deep blue unfortunately too widely scattered to permit of any reconstruction of the whole color scheme. Drying out has unhappily greatly dimmed all this painting.

The technique involved in the production of this beautiful decoration is a facile one and, from some points of view, a singularly slipshod one. At the foot of the mud wall a row of burned brick was laid as a foundation. The wall was covered with a coat of mud and straw about half a centimeter thick. Then several thin coats of plaster, sometimes as many as five, each about a millimeter thick, were laid on. Apparently each coat was smoothed and allowed to dry,



FIG. 36. THE STAR PATTERN ON THE SOUTHWEST WALL OF THE EAST NICHE



FIG. 37. VIEW LOOKING SOUTH. THE PLASTER DECORATION  
IN POSITION AFTER EXCAVATION



and on the application of a new coat no scratches for bonding were made, the workman relying on the rather slight adhesive quality of the plaster to keep it in place. It will later appear that some of these layers did duty for a time as the wall finish before the elaborate ornamentation was finally applied, but even that cannot excuse this

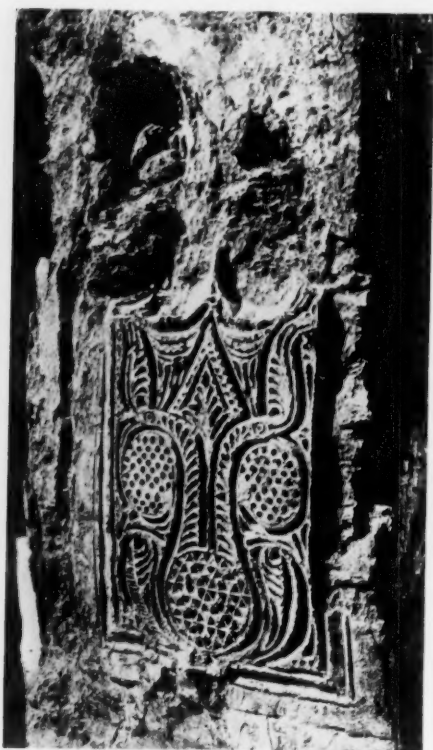


FIG. 38. THE DECORATED DOORJAMB

slipshod lack of bonding. On top of these thin layers a layer about two centimeters thick was spread to receive the carving. Only one section of the heavy coat shows any bonding—the western third of the large panel, where deep grooves were cut. It is probable that the plasterer had misgivings about the permanence of so large an area unsupported near the setback of the *mihrāb* (or that the proprietor was looking on while he worked there). Much of our trouble in reinforcing the plaster came from the separation of the palmettes from the background,

due to this failure to bond them; and, in fact, our original conception of simple cusping at the top of a plain plaster band came from the complete falling away of the rest of the ornament on the southeast side of the *iwān* where the peasants had exposed it. The design was now drawn out on the hardened surface and cutting began. By keeping the plaster damp, carving was made very easy. To remove the spaces which were to outline the pattern and give shadow to the design the chisel or knife was driven in at an angle along one edge of the drawing, and probably also away from the artisan who sat on the ground. Then on the other edge of the space the chisel was sent in perpendicularly to the face and the chip fell or was lifted out. The result of the method is that one side of every hole slopes and one is at right angles to the surface, leaving the edges of the drawing sharp; a certain amount of chipping in the soft material due to crowding would result if both walls were to be cut at right angles to the surface and the surplus scooped out; and if both edges were sloped, making a V, there would be a loss of crispness in the shadows in the finished work. The workmanship in the domed chamber (figs. 40 and 41) was altogether inferior to that in the two *iwāns*, though the technique and construction were the same and the designs if better carried out would have been good. This falling off may have been due to haste or to a lack of light in the room, for certain fragments from the northeast side show more careful cutting. Similar variations in the quality of the workmanship can be observed in the stuccoes from Sāmarrā, particularly in those recently excavated by the Iraq Government, now on view in the Khān Ortma in Baghdād.

All this elaborate plaster carving was not executed immediately on the completion of the walls but was an addition to an already existing building which had been in use for some time before its final decoration. The east wall of the *iwān* had once had a plain coating of plaster, over which at the time of redecorating about four centimeters of *kāh-gil* had been spread as a bed for the carving. The engaged column at the side of the *mihrāb* was originally somewhat taller and more slender and capped by a ball-like

capital later plastered over (fig. 45). The mihrāb itself was wider and decorated with a trefoil-topped panel, the moldings of which were modeled in mud under its thin white plaster surface. The panel enclosed a linear pattern in black paint, some small fragments of which showed where the later surface had flaked off. Other indications of this extensive redecoration came to light as we carried on the work of restoration in Teherān last summer. So much of the ornament on the largest panel was loose from the thin background that it was necessary to turn it

filling up the spaces between them. The flourishes, it is to be noted, form no part of the shape of the letters themselves but are developed from the outlines only. A glance at the plan (fig. 34) also shows evidence of remodeling. The mihrāb in the *iwān* is in the west corner while that in the room is in the south corner; and the wall separating them starts out with a thickness of but 25 cm., only becoming the normal thickness by means of a reveal in the *iwān* sufficiently far from the rear wall not to obstruct the view of the mihrāb. Moreover, the *iwān* mihrāb,

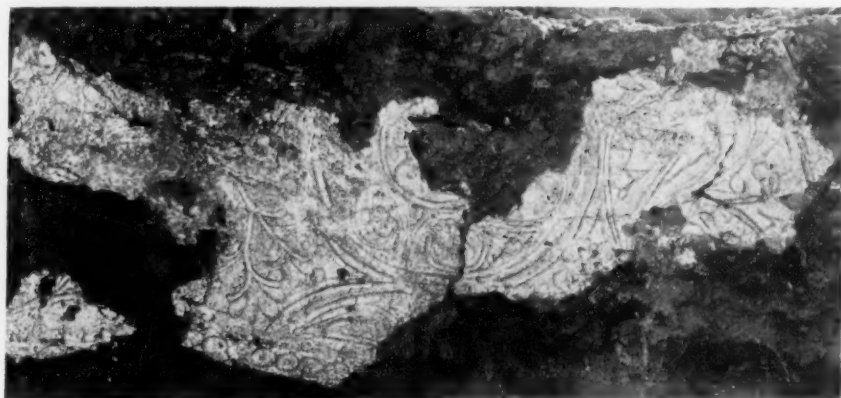


FIG. 30. REMAINS OF THE DECORATION PAINTED IN BLACK AND RED ON THE UPPER PART OF THE SOUTHWEST WALL OF THE DOMED ROOM

face downward on a bed of cotton and scale off carefully the old unbonded layers forming the background, in order to pour on a strong new one securely bonded to the carving. While doing this we found a layer in the midst of the laminations which appeared at first sight to have on it short Arabic sentences and single letters in ink. When cleaned these became mere scrawls; someone had sat writing in the *iwān* close to the wall and tried his reed pen on its gleaming surface. Again, when treating the top of the long panel with the Kūfic words from the pier of the domed room we found behind the inscription a layer with a much finer one drawn in gray paint and outlined with black on a white surface (fig. 44). The letters were larger, three only occupying the space of seven in the carving, and far bolder in drawing, with a number of free flourishes

crowded into the corner as it is, has but one column, on the southeast side, and no framing at all next the wall (fig. 45). This seems to indicate that the wall is an insertion and that the two mihrābs have been adapted from a single wide one originally in the middle of a long wall.

The excavation of this area of Sabz Pūshān produced a number of coins to help us with the dating of the building. During the digging nine were picked out of the debris encumbering the site: seven of these belong to the years between 770 and 815, one to the early Tāhirid period (before 850), and one to about 1200. Two more, badly corroded, were found in the mud mortar between the sun-dried bricks composing the pier in the east corner of the domed room, which was pulled down to free the plaster panel. Happily, the last two were still recog-

nizable as of the type from the north end of the mound dated A.H. 153 (A.D. 770) and so fixed for us the time after which the partition wall must have been built. These eleven coins are somewhat disappointing in not giving us a date for our plaster carving; but they, together with the indications of remodeling already mentioned and the con-



FIG. 40. PLASTER PANEL IN THE EAST CORNER OF THE DOMED ROOM. NOW IN NEW YORK

clusions Wilkinson has arrived at from the material uncovered at the north end of the mound, do enable us to work out a rough chronology for the building.

It seems clear that the first construction was done in the second half of the eighth century and that of the structure then erected the wall on the southeast side of the *iwān*, most of the long wall on the southwest originally ornamented by a central mihrāb, and possibly the northwest wall of the room remain. The thickness and build-

ing technique are exactly paralleled by the earliest *chīneh* walls in the northern cleared area. This first structure fell into ruin in the ninth century, or, more probably, was damaged during the long conflict between the Tāhirids and the Ṣaffārids in the third quarter of that century, when Nishāpūr repeatedly changed hands. Whatever the cause of the destruction the old walls were repaired and the plan modified by the insertion of the wall dividing the mihrāb into two, thus creating the domed room. These changes were made with mud bricks instead of *chīneh*, and in the room a footing of baked brick was put down, four courses being laid into the old southwest wall. The whole was then covered with a layer of *kāhgil* and finished with a surface of smooth white plaster. At this time the *iwān* was left quite undecorated except for the prayer niche, which had the long cylindrical column with the ball capital on one side and a pattern painted in black on white on its rear wall. The domed room was enriched with at least one band of gray Kūfic lettering outlined in black on a white ground about 1.20 meters above the floor, of which the only remains are those in figure 44. The form of three beautiful, strongly drawn letters is early, not far removed in type from those on the red and white bowl (fig. 2) which has been assigned to the late eighth or the early ninth century. This suggests that the rebuilding took place in the ninth century, perhaps in the period of 'Amr ibn al Laith, the Ṣaffārid, who first became governor in Nishāpūr in 879 and with some vicissitudes held the post until 900. Only the last seven years of his tenure of office were quiet, but he is credited with having endowed the city of Nishāpūr with many buildings of public utility.<sup>3</sup> Our building seems to have been of sufficient interest to have been kept in repair and freshened up from time to time with new decoration and therefore was probably not allowed to lapse into ruin for any great length of time.

It is uncertain how long this first painted decoration lasted before the carved stucco was added to the *iwān* and the decorative scheme of the domed room changed into its final form. When we first uncovered the carvings we looked upon them as Saljūq of

<sup>3</sup> *Encyclopaedia of Islam*, vol. 1, p. 336.

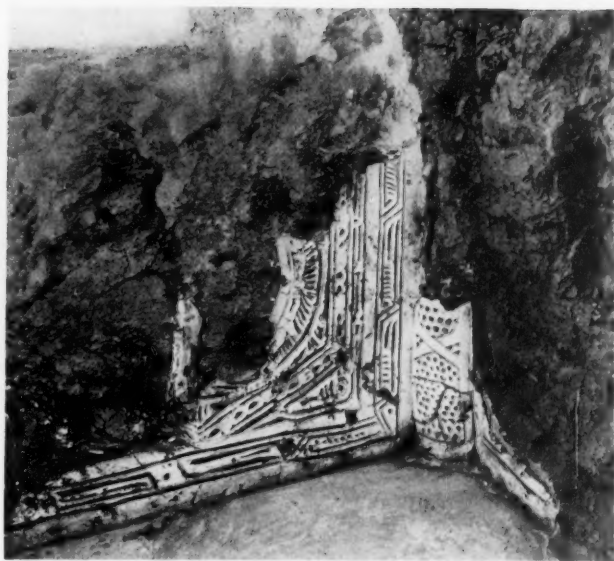


FIG. 41. REMAINS OF PLASTER CARVING IN THE SOUTH CORNER OF THE DOMED ROOM, INCLUDING THE ENGAGED COLUMN FORMING PART OF THE MIHRĀB FRAMING



FIG. 42. REMAINS OF CARVED PLASTER ON THE SOUTHEAST WALL OF THE DOMED ROOM



the eleventh century, largely because a great deal of plaster ornament still exists from that period, because Nishāpūr was taken by Tughril Beg in 1037 and held by the dynasty until 1153, and because the largest mound in the field of ruins is now known by the name of Alp Arslān. However, a study of the existing Saljūḳ remains does not bear out this conjecture. The vigor and directness of the Sabz Pūshān stuccoes, the building up of the patterns entirely with palmettes of leaf and flower form without any

century) to see how different in quality is the Saljūḳ ornament from the simplicity of ours.

There is nothing so far discovered and published which resembles the Sabz Pūshān panels as a whole; but there are certain features which are similar in the Friday mosque at Nāyin, though the mass of the work there is of another character altogether. The soffit of one of the arches supporting the roof near the mihrāb is made up of quatrefoil medallions surrounded by



FIG. 43. THE LONG PANEL FROM THE SOUTH "TĀWĀN," NEW YORK

interlacing arabesques, and the flatness of the surface, restricted as it is to a single plane except in minor details, are all characteristics unusual in Saljūḳ work. An over-elaboration and a restlessness of line and of surface modeling nearly always mar the effect of that decoration, however sumptuous it may be by virtue of its extent and technical facility. One has only to look at the doorway of the Tomb of Jalāl ad Dīn at Usgen in Turkestan (A.D. 1152), particularly at the intrados of the arch,<sup>4</sup> where the inscription is lost in the maze of a floral scroll and where the medallions which stand out strongly are filled with insignificant detail, or at the complex patterns and surfaces of the Ḥaidariyeh in Qazvin (twelfth

leaves and palmettes. These medallions<sup>5</sup> present an extraordinary resemblance to our quatrefoil panel (fig. 31). There are the same curving leaf forms, apparently made up from vine leaves combined with acanthus, the same half leaves to fill in spaces, and the same central tuliplike motive. There is the same use of a small ring with a deeply pierced hole in its center at the base of the "tulip" and on the "leaves" and "flowers" in the spandrels surrounding the quatrefoil. Flury notes this ring as peculiarly characteristic of the carving at Nāyin.<sup>6</sup> To be sure the two flowerlike shapes pierced with a diaper pattern to the right and left of the center of our medallion do not appear in the

<sup>4</sup> E. Cohn-Wiener, *Turan* (Berlin, 1930), pl. XIII.

<sup>5</sup> S. Flury, "La Mosquée de Nayin," *Syria*, vol. XI (1930), figs. 3 and 4.

<sup>6</sup> *Op. cit.*, p. 43.



Nāyin soffits, but the other forms are singularly like. A comparison of the alphabet used for the inscriptions in the Friday mosque with the Kūfic letters composing the words *al ākhirīn* on the panel (fig. 40) from the domed room also shows a marked relation. In both cases the lettering is characterized by stockiness, the individual letters have trilobate ends, and the base line is rigidly horizontal, broken in the example given by Flury<sup>7</sup> of the words *al yōm al ākhir*



FIG. 44. THE PAINTED INSCRIPTION FOUND BEHIND THE CARVING IN THE EAST CORNER OF THE DOMED ROOM

only by the curved line of the last letter, the *ra*, and in ours by the same letter made quite straight but slightly below the line. The greatest difference is one of design, not of character: the *lām alif* at Nāyin is interlaced twice and ends at the top in a complex floral finial; whereas in that from Sabz Pūshān there is only one crossing near the base, and the top finishes with two simple trilobate ends back to back.

Unfortunately for us the dating of Nāyin is the subject of controversy; there seems to be no written date in all the long inscriptions. Flury has, with a very convincing

<sup>7</sup> *Op. cit.*, fig. 1.

argument, placed the stuccoes at the beginning of the tenth century, basing his conclusions on the style of the lettering and the similarities of the ornament to that from Sāmarrā and at Ibn Tūlūn in Cairo.

From considerations of style alone it would seem best to date the Sabz Pūshān plaster carvings in the latter half of the



FIG. 45. THE MIHRĀB IN THE SOUTH "ĪWĀN" SHOWING THE REMODELING OF THE COLUMN AND ITS CAPITAL AND OUR REINFORCING COAT OF "KĀHGIL" ON THE ADJOINING PANELS

tenth century. We must also remember that in neither of the two areas excavated in the mound have any objects or coins been found which fall into the period of Saljūq dominion in Nishāpūr (1037-1153). The coins taken all together fall into three main groups: eighth and early ninth century, second half of the tenth century (late Sāmānīd), and twelfth century and later. We have already accounted for the first group in the earlier states of the building. The last group, only three coins, is easily

explained as having been dropped in the ruins by inhabitants of the near-by twelfth- and thirteenth-century town (fig. 1, no. 4), for we know that the city had been moved after its destruction by the Ghuzz to a new site known as Shādhyākh.<sup>8</sup> That leaves only the middle group, which belongs in the period of peace stretching over the years 961-981, during which Muḥammad ibn

<sup>8</sup> C. Barbier de Meynard, *Dictionnaire géographique* (Paris, 1861), pp. 579 ff.

Simjūr was governor of Nishāpūr under Maṣṣūr I and Nūḥ II. It is to these twenty years that we may tentatively assign the panels from Sabz Pūshān. In our next season of work, during which we intend to complete the excavation of the whole mound, we may find evidence to date more certainly the building and its decoration, but it will be surprising if any necessary revision is towards a later dating.

WALTER HAUSER.

## THE COINS FROM NĪSHĀPŪR

In the course of our work in Nishāpūr during the last two seasons a sufficiently large number of coins came to light to enable us properly to place our ruins in the general history of the city. With the exception of two copper coins which were inside the mud bricks of the wall of the "plaster" room in Sabz Pūshān, the coins all came out singly, a circumstance which increases their value as evidence for dating. All the coins were corroded when found, and their condition after cleaning varies greatly, depending on the stage to which corrosion had proceeded and upon the wear the coin had suffered before being buried. In most cases a sufficient amount of the inscription on the coin was visible after cleaning to make identification sure. In some cases the inscription was insufficient or was completely effaced; but even then it was often possible to classify the coin within a group on the evidence of its size and condition and the general character of the metal. Certain of the coins dating later than the eleventh century, particularly a group which I believe may have been issued by members of the Golden Horde (1224-1502), I have listed as unidentified or have classified tentatively. Coins of which the ascription is doubtful are indicated on the chart (see p. 39) by an interrogation point.

Just as one occasionally picks up modern coins on the surface of old ruins, so in digging one finds sporadic coins which have accidentally found their way into the company of a group of coins of another date. They may have been on or near the surface and have fallen into dirt being removed from a lower level, or they may even have been picked up by workmen on their way to the site and placed in the boxes for small objects from the "dig" in the expectation of the usual reward for finds. In any case, their significance for dating is small. A glance at the chart will show three main

periods thus far definitely established by our work.

Of the thirty-eight coins from Sabz Pūshān (fig. 1, no. 1), thirty-one copper coins date from the eighth or early ninth century, and of the thirteen from Teppeh Alp Arslān (fig. 1, no. 9), nine copper coins date from the same period. Of the remaining seven coins from Sabz Pūshān, three (one silver and two copper) are of the late Sāmānid period and the other four (the ascription of two of which is doubtful) are so varied in date as to be of no great significance. Also of no great significance so far are the remaining coins from Teppeh Alp Arslān. From this it seems clear that we have a group of ruins of the early period in each place and, in Sabz Pūshān, ruins also of the Sāmānid period (tenth century).

Among the copper coins of the earlier period which are particularly interesting for their dates are two of the years 731 and 736 on which the mint is effaced, and several of the year 770 minted in Nishāpūr. From Teppeh Alp Arslān came three coins issued in 748 by Abū Muslim ʿAbd ar Raḥmān, who is famous in early Muḥammadan history as one of the leading spirits in the revolt of the Persian Muslims against the Umayyad caliphs. The revolt succeeded in the establishment at Baghdād of the ʿAbbāsīd caliphs, at whose court Irānian influence was very strong. For the first two caliphs, Abū Muslim governed Nishāpūr after having chased out the last Umayyad governor. The frequent practice of the ʿAbbāsīd caliphs of appointing their prospective successors as governors of prominent cities or provinces, that they might gain varied practical experience in government, probably accounts for the coins of the Caliph Muḥammad al Maḥdī, who was honorary governor of Nishāpūr from 758 to 768. The extent to which the jurisdiction of these governors sometimes reached is apparent

from coins minted in Bukhārā in 776 by Abū 'Aūn 'Abd al Malik ibn Yazīd al Khurāsānī, who was at the time governor of Nishāpūr. We also have coins of his successor Mu'ādh ibn Muslim. Other interesting coins are those issued by the last governor to be appointed before the Tāhirids established themselves in Nishāpūr. They bear the name of the subprefect (817-819), Ghassān ibn 'Abbād, and of the governor general of the eastern provinces, al Hasan ibn Sahl.

There are no coins from Sabz Pūshān that belong to the period from about 820 to the rule of the Sāmānid Nūh ibn Manšūr (976-997), of whose coins we have three—two copper and one silver. That circumstance—together with the fact that we know that there was much fighting and probable destruction at Nishāpūr from 867, when the Tāhirid governor was defeated by the founder of the next dynasty, the Ṣaffārid, until the firm establishment at Nishāpūr of 'Amr ibn al Laith in 892—supports Wilkinson's suggestion that the two periods of activity in Sabz Pūshān were separated by a certain amount of destruction under the Ṣaffārids.

A third group of ruins can now be dated by the relatively large numbers of copper coins issued by the Khwārizmshāh 'Alā ad Dīn Muḥammad ibn Takash which came to light on locations 3, 4, 6, and 7 (fig. 1). Takash himself ruled in Khīva from 1193 to 1199, but one of his sons was governor of Nishāpūr from 1177 to 1196 for the last Sal-

jūk ruler, Sinjar; and another son, 'Alā ad Dīn Muḥammad, who succeeded Takash, captured the city for himself in 1200 and ruled over most of Persia until his death in 1220 on an island in the Caspian Sea, to which he had fled to escape the invading Mongols. Some of the coins are particularly interesting as they have on one side the name of the 'Abbāsīd caliph, an Nāsir līdīn Illāh (1179-1225), to whom 'Alā ad Dīn rendered lip service up until 1217 when he adopted a heretical creed and prepared to put an end to the 'Abbāsīd caliphate. There are from the same four places a few coins of the early period established at Sabz Pūshān and Teppeh Alp Arslān, which help us place the lower levels of ruins. But that none of the Khwārizm coins was found on Teppeh Alp Arslān and only one or two in Sabz Pūshān shows that those sites must by then have ceased to be in use.

From mound 5 (fig. 1) there is a sufficient number of coins of the eighth and early ninth centuries, including a fine silver coin of the Tāhirid ruler Ṭaḥḥab ibn Ṭāhir which was minted in al Muḥammadiya (Rayy) in 825, to prove the presence of ruins of that period, even if there were not pieces of pottery from there identical with the earlier pottery from Sabz Pūshān. The evidence of the other coins from there, as well as of the later coins from locations 3, 4, and 6 (fig. 1), is still too uncertain to permit us to draw conclusions. From other sources we know that the Mongol and Timūrid cities were on a different spot.

J. M. UPTON.

CHART SHOWING DISTRIBUTION OF  
COINS IN NĪSHĀPŪR EXCAVATIONS

PLACES WHERE FOUND (SEE FIG. 1)	1	3	4	5	6	7	9	TOTAL OF EACH PERIOD
viii century	18	2	4	4	1	2	8	39
viii or early ix century (probably before 850)	13		2	7			1	23
x century (after 968)	3			1			1	5
xi century	1 (?)	1 (?)	3 (?)	1 (?)			1	7 (?)
Late xii or early xiii century	1 1 (?)	9	25	4	5	4		49 (?)
Later xiii century	1	2 1 (?)	5 3 (?)	1 2 (?)	1			16 (?)
xiv century		1 1 (?)	1	2 (?)	1 1 (?)		1	8 (?)
xv century		1						1
Modern			1	2	1			4
Undeciphered		3	2	2		1	1	9
TOTAL IN EACH PLACE	38	21	46	26	10	7	13	161